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THE GERMAN PHOTOGRAPHIC ANNUAL

DAS DEUTSCHE LICHTBILD

The German Photographic Annual 1966

Editors Wolf Strache and Otto Steinert

VERLAG DSB DR. WOLF STRACHE STUTTGART

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Translated from the German by

Jane K. Bunjes and Werner E. Bunjes,

Lecturers at the Germersheim Interpreters' College

of Mainz University

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GERHARD JACOB

PROF. HANNES NEUNER

EBERHARD SEELIGER

OLIVER STORZ

REINHART WOLF

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Photographic annuals which are nothing more than a "gallery" of pretty pictures seem to us to be an outmoded institution. In our opinion an annual like the German Photographic Annual should show not only the best pictures of the year but through these pictures the year itself, the outstanding events, the personalities who have left their mark upon it; in short, it should reflect the spirit of the year.

Every year the editors are again faced with the same problem whether there will be enough good and interesting photos to compile such an ambitious annual. Fortunately these fears have proved unfounded, for the number of excellent photos increases rather than decreases. The number of entries submitted for the 1966 edition of this Annual and the number of first-class photos was greater than ever before.

The jury, composed of five members, an artist, a critic, a photojournalist, a publicity photographer and an amateur were able to make their selection in almost all cases unanimously, an unusually positive result for the photographers and their pictures. It has once more become clear that no discussion is necessary about outstanding and convincing pictures, only the doubtful ones require a vote.

In this collection photographers, photojournalists and amateurs from every walk of life have contributed to the same extent. We have once again received outstanding works from the young photographers. This year as every year a large number of photographers are making their appearance for the first time. More than a quarter of all the names are new to this Annual.

It goes without saying that this competition for the best pictures of the year is open to everyone of German nationality, to all those whose mother-tongue is German, and to all those who are guests in our country. This is in accordance with our ever expanding world. We welcome with gratitude every good photo which contributes to the success of this annual which traditionally bears the title "German Photographic Annual" without in any way supporting nationalistic tendencies.

Wolf Strache Otto Steinert

Photography: The Other World

I could readily name the day, the hour, the town, the street, the house, and indeed the moment when I became aware of the extent to which modern photography can be a phenomenon of itself which cannot be compared with anything else on this earth. It was at an exhibition of the works of that photographic genius Cartier Bresson in the Hamburg Museum of Arts and Crafts. But it was not the famous and often quite magnificent photoreports by Cartier Bresson that excited me so much; it was one of his photographic studies of men of literature, of that very old world-famous and revered poet Paul Claudel. Over eighty years old, he was shrunk and wrinkled after a life-time of great renown. He was walking through a narrow alley-way in the old part of Paris. Round the corner towards him came an empty hearse: in its shabby gilded splendour with tattered ostrich plumes on the heads of the two broken-down mares, the old gaunt coachman in a threadbare uniform which had once been majestic in its splendour. The shabby vehicle with traces of its former splendour rattled past the ruined walls of the alley and round the corner.

But what of the poet? Small and rather rumped in his old winter coat he pressed against the wall of the old house although no obvious danger threatened. His ancient countenance, his eyes held an expression of fear, terrible trembling fear, one might even say panic. With profound emotion I looked at the picture. This was the last great heroic dramatist in Europe, the poet who wrote "The Golden Head" and the "Annunciation". What was he afraid of? For a long time I could not discover the reason. Suddenly I remembered an almost forgotten old-wives' tale: to meet an empty hearse means that you will soon be carried to your own grave. This man, once a poet of genius, the greatest of all living Catholic poets, who had never ceased to proclaim the glory of the Catholic Church in resounding majestic tones, was afraid of death, afraid of the world beyond

the grave, he had a terrible fear of hell: and suddenly I understood much of the narrowness, the zeal, the fanaticism and the hatred in his later poems.

The photographer Cartier Bresson told me much that I had not known about poeple or at least had not realized till then. The most striking feature of that great angry writer Mauriac was his nose, very long and very pointed, thin and sharp like a whetted knife, and the rest of his face was really only a handle to this thin razor-sharp knife. The eyes were like pin-points. He was wearing the golden brocade frock-coat of the "Académie Française" and between his fingers, long, thin and mobile like spiders' legs, he was balancing piles of papers such as you and thousands of others could not hold in the whole of their hands. Yes, indeed, Mauriac was bound to look just like this (and no different).

But it was not until later that I saw the most impressive photo of this master of photography in one of the American magazines with a circulation running into millions. It showed poor beautiful little Marilyn Monroe and her husband, the dramatist Arthur Miller, at a ball in the Waldorf Astoria Hotel in New York. They were sitting at a table laid for dinner, choosing their wine. But while they were studying the wine menu together Marilyn, newly married, looked at her bespectacled husband with an expression of absolute sweetness, love and with all the eloquence of devotion. It was a beautiful and touching scene. Above them hovered the face of the waiter, who was standing there quite impeccable, holding a pad and a ball pen, waiting, his face a mask. But somewhere in a tiny corner of his eye was a trace of irony, impatience, determination as if he were saying: "And how long do you two intend to carry on like this?" Those who had seen this face did not need to wait for the divorce, for Marilyn's terrible death and the play "After the Fall" in which the husband tells all that is to be told. They knew then long before how it would end, as the waiter in the Waldorf Astoria knew.

But it is not my task to praise the photographer Cartier Bresson who is known and admired by many. I wanted to mention such tiny fleeting moments, the ticking past of a second, the flickering of a candle, the passing of a breath of eternity – of fate, love, comedy, true death, of a tiny grain of truth. In one passage in his drama "Laocoon" G.E. Lessing speaks of the "Terrible Moment" and its importance for art, but he did not in fact know, he could not know then what he was speaking of: this fraction of a breath, this passing glimpse of evil across the forehead, this brief fleeting expression in the furthest corner of the eye; the movement of a hand to take a piece of bread, a jewel:

hungry, bored, greedy, but barely existent in a world known to us only through the naked eye.

What I have to say now does not apply only to photographic masterpieces but to the general run of photos, even advertising photos. Every week I look at a large number of illustrated weeklies – American, German, French, with an infinitely large number of advertising photos. One has the impression that many new nuances have been added to the range of facial expressions of women. They are ten times more numerous than they were before we observed them through the medium of photography. For example there is one particular kind of feminine smile tinged with the faintest trace of derision, yet full of good will, which she puts on when that creature who acts as if he were the lord of creation has sleeked back his hair so wonderfully smoothly with the very latest in hair creams – full of admiration, of friendship, slightly ironical and yet so loving: this particular shade of expression was unknown to us before this photograph came into existence, an advertising photo for a firm of hair cream manufacturers, taken by an extremely clever publicity photographer with the help of two inexperienced, but excellent actors. We were not so well acquainted with the shining eyes of a woman as she says “Paris” or “Rome” or perhaps even “Chihuahua”, her expression conjured up by certain memories suddenly recalled and not yet vanished into the darkness of oblivion. What does industry and advertising owe to the photograph? Never before could they bring their products into the privacy of our home lives so convincingly as through the photograph. “What about going to the Campagna tomorrow in our new Fiat, to the Lake of Perugia?” – and then they are there, the children dancing around in delight, the pretty young women unpacking the sandwiches and Chianti bottles and looking up invitingly in every sense of the word at the men, and the Fiat shining proudly like an established member of the family although it was bought only the day before yesterday and won’t be paid up for a long time to come.

Of course this scene could be drawn by hand but the result would be convincing to nobody. We do not know that very special look with which the eyes of a young lady follow – or do not follow as the case may be – a young man who has greeted her – and who or what is the reason for this? The new chic “Prix” Hat. All this and much more is presented to us in the advertising photo, from the hour of waking till the last good-night of husband and wife (“Amoroso” quilts). All this was there before, but not in the same way as now: with a grain of untruth, with a touch of drama, and yet true to the last tiny line around the mouth.

I should not like to give the impression that I see the new style of photography only as a "slavish" reproduction of human beings. To try to do this would be absurd – and yet this touches upon a basic truth. The so-called arts, almost all of them have rejected and betrayed the human countenance and the life of destiny to be seen in it as their original subject. In fact it is wellnigh impossible to introduce the human countenance into the forefront of the modern arts. Whether it is half-abstract Picasso or the exponents of abstract art or of what is known as neo-impressionism, no artist takes much interest in the human face. Kokoschka occasionally paints a portrait, but then this great man has carved a niche for himself remote from the trends of the time, for which he is attacked with a remarkable, one might almost say significant intensity of wrath.

In actual fact it is the human being and nothing else that is of the greatest interest to other human beings, that affects them, moves them deeply, carries them away. The new era of photography began about 1900 when photographers resolutely turned to the portrait photograph, photographers like W. Steichen and professionals like Dürkop. Photography is primarily applied physiognomy, and it remains even when it achieves the profundity of the literary and poetic physiognomy of Lavater or Rudolf Kassner.

This decision which was not taken by one man and not even by a few hundred but which results from the accumulated energy of a very strong development, fortunately also puts an end to the completely pointless debate as to whether or not photography is an art or not. Since we have no idea what "art" is we can never reach a decision on this question. All we know is that as long as photography kept its gaze fixed upon art in an attempt to become art itself, as long as it attempted to become a rather emotion-laden branch of drawing, with all kinds of poetic landscapes and peculiar technical tricks, it held no appeal for serious-minded people. As soon as it ceased to make its appearance as a kind of third-rate etching it began to be of interest to serious-minded people, and today there is no thinking and "seeing" person who does not find it interesting. Of course the recent enormous increase in amateur photography has brought with it much that is helpful as well as much that is damaging.

Not that we have anything against amateur photography as such. We are very much for it, as will be seen at a later stage. But today travel means travelling around on holiday. It no longer means seeing, discovering, experiencing, enjoying. Travelling around today very often means no more or less than: taking pictures. And the travel guides today (we mean those with hands, feet, and, most important of all, a mouth) have very little more to do than show their tourists hundreds, nay thousands of subjects for

pictures. The camera simply replaces the eyes of such tourists as these, the camera and all that lies behind it. And that is not a good thing, indeed it is a very bad thing. The many millions of amateur photos – the only thing that the average tourist today has in his otherwise empty head – do not only take from travel its whole value in terms of experience and culture, they also damage the development of photography as a whole by preventing the application of adequate standards to the modern photo.

And that is the very crux of the problem. The late Walter Benjamin, a witty philosopher, wrote a very pregnant treatise with the telling title: "Works of Art in the Age of Reproduction." I am sure that he would allow me to use his philosophical alphabet. Here goes:

Photography is one of the very few definite points where art and reproduction meet and touch. I do not know whether photography is art, for the reason that I have already mentioned, that I do not know what art is. But one thing is certain, namely that a first-rate photo is a meeting point of art and reproduction because it fulfils a purpose and a function between art and reproduction. In art it restores the human likeness with all its unspoken accents and nuances: as a force of destiny, as something deeply moving and disturbing, but also as something profoundly amusing and comical, as a medium of irony, sorrow, despair – as human life. Never was the reproduction of the human countenance so important and so convincing.

No doubt there are today other significant photos than those of human beings. If asked for my opinion I would say: for me personally they exist only insofar as they are an extension of the spiritual radiance of the human face, of the human being as a whole, or when they emerge as a milieu in opposition to it. Again, this means that they are of significance to me, sometimes of great significance, only when they relate to the human being, not in themselves. For that negative period in the development of photography has left its mark too deeply, that period in which the photo as the reflection of a mood strove at the same time to become graphic art, and this has compromised such photos in my eyes. It is true that in the early history of the photo, the English photo in particular, we are acquainted with masterpieces whose analogy with graphic art we cannot fail to recognize: it was consciously cultivated by the old masters of photography. That was the time when one posed for a photo for half an hour or an hour. Another age with another aesthetic concept, which we must see in its historical perspective. But it was not our intention to give a historical analysis.

One characteristic of the photograph is diametrically opposed to art in the older sense

of the term. The good photo does not immortalize as does the great work of art. On the contrary, it casts the subject it has portrayed upon the waters of mortality. The photo that immortalizes is the wedding photo, the picture commemorating the skittle club jubilee, the photo of the weekly gathering in the pub, of the army pals, of the school class – in other words the banal nostalgic photo of the provincial photographer. But the genuine photo retains something of the nature of a "snapshot". It is the moment captured more or less with a stroke of genius, yet remaining in essence the moment, the pure inspiration of the second, with all the genuine symbolism, philosophy, the quintessence of life in a flash which it is capable of containing. This is what still unites the magnificent new photo with amateur photography. I should go so far as to say that it applies even to the carefully posed photos of models and of course also to industrial and advertising photos. There are a great number of mediocre photos of this genre of which this cannot be said. But the truly fascinating feature, and the one which really captures our attention is a fleeting shadow, a special quirk in the smile around the mouth which has disappeared a moment later, a tiny gesture, the play of a ray of light, the realm of the transitory.

In referring to the particular talent of the Japanese photographers I wish to emphasize one reason for their peculiar photographic talent. In their ancient paintings they have a timeless tradition, an inexhaustible school of talent for quick interpretation of their subjects. A great deal could be deduced from this if we had space here for individual investigation.

How much room for "intellectual play" is offered by this second, this flash of inspiration? An unlimited amount. Here once again I feel bound to mention a photo by Cartier Bresson. It was a very strange photo of Queen Elizabeth's coronation – or was it that of her father, King George VI? It is really of no importance whatsoever for there was nothing to be seen of this coronation or even of the coronation procession, only of its special unique effect on the crowds.

Many thousands, perhaps tens of thousands who could not afford an expensive seat on a stand had begun to find a place two days beforehand in St. James Park through which the coronation procession was to move slowly on its way from Buckingham Palace. One group had found a place on a low wall from which they had a view of a pretty part of the Park. There they sat a whole afternoon, a night, another whole day and another whole night, getting their food from itinerant vendors selling tea, coffee, sandwiches and

hot dogs. Now it was morning again and the reward for the long patient wait was almost in sight, the coronation procession would make its appearance at any minute.

But look: in the midst of the group keyed up with excitement someone was sleeping as they had probably all dosed for an hour or two at one time or another. Now he was asleep. And at the moment that the coronation procession was moving up he fell off the wall in his sleep and went on sleeping on the grass. He could not be wakened and helped on to his feet for the coronation procession was just passing and everyone's attention was fixed on the spectacle. He saw nothing at all of the coronation procession. Bad luck: incredibly bad luck, recorded in a photograph.

But was it only bad luck? Completely fascinated I looked at the picture and looked at it again. I knew that it reminded me of some story that I had once read. And suddenly I remembered. It was one of the most meaningful stories that I know, and not only had the photo reminded me of it, the two were practically identical. It was a tale from the Arabian Nights and I flatter myself that I read it often and thoroughly in the several-volume, almost complete edition by Sir Richard Burton which I consider among the most profound books in world literature.

It was the story of a young cloth merchant in a Bagdad bazaar. One day a lady and her servant came to him to buy cloth. She was swathed in veils as is befitting to a lady in Bagdad. But when she wanted to examine a costly brocade more closely she pushed back her veil for a brief moment and the cloth merchant saw – well, what did he see? Perhaps the fire of a dark eye, the outline of a cheek, the gentle curve of a mouth. But that was enough. He fell deeply in love with this lady. He followed her and saw her disappear into the doorway of a wealthy house. From then on he did not bother about his shop any more, but crept around this house day and night. One day the lady's maid-servant approached him bringing him joyful tidings: the lady had seen him and returned his love. One night when circumstances were favourable, she said, a rope ladder would be let down from the harem and he could then climb up it. The maid-servant showed him the harem window under which he was to wait at night. But she could not tell him, of course, which night it would be, he would just have to take his chance and wait every night. This he did on every night that followed. However, since he did not want to approach his beloved without a costly gift and he no longer had enough money to live on he had to work in his shop during the daytime. Nevertheless he was rapturously happy and waited every night under the window in the shadow of the wall. One night,

however, he fell asleep and since he was too weary he sank into a deep sleep and slumbered till the following morning.

During that very night the rope ladder was let down from the window. And since no one took hold of it and no one came the highly dangerous experiment from the harem was not repeated, no matter how many nights he waited and watched.

No doubt the reader has noticed that I have told the same story twice, once with reference to the description of the tragicomical photo of the coronation procession and once in the form of the oriental fairy-tale. It is in fact an allegory of human life and a very bitter allegory at that: we are afraid that no matter how watchful we may be we shall miss the most important, most valuable, most precious thing: the all-important moment. The fact that this bitter reflection on the one occasion is clothed in wit and humour, on the other in fairy-tale does not in any way alter the analogy between them. It could just as well be put in the form of a parable – that of the wise and foolish virgins expresses the same idea.

Here then we see a truth expressed in three different ways: as a fairy-tale, as a parable, and as a photo – if you like as a masterly snapshot. To these heights photography can rise – from the mere reproduction of facts into another world of the mind.

That is the situation of the photo today, that is its own true world. It has become a means of adding boundless wealth to our lives, by means of a mass of detail which previously remained hidden, profoundly disturbing, fascinating, intoxicating detail. Even a relatively banal branch of photography, namely nude photography, shares in this development. We did not know before how beautiful the human body is when seen from the perspective of the passing moment (even though the photo of the model – let us repeat the fact here – has been carefully prepared and arranged). Even ancient Greek sculpture was unable to elicit this quite specific and spontaneous charm.

But at times the photo can rise far above the physical and as we have seen, can dwell in spheres which otherwise seem to be exclusively the domain of great literature in all its many functions.

What we meant and mean is always the present-day situation of the photo – and no doubt its future state as well, until such times as new inventions change it.







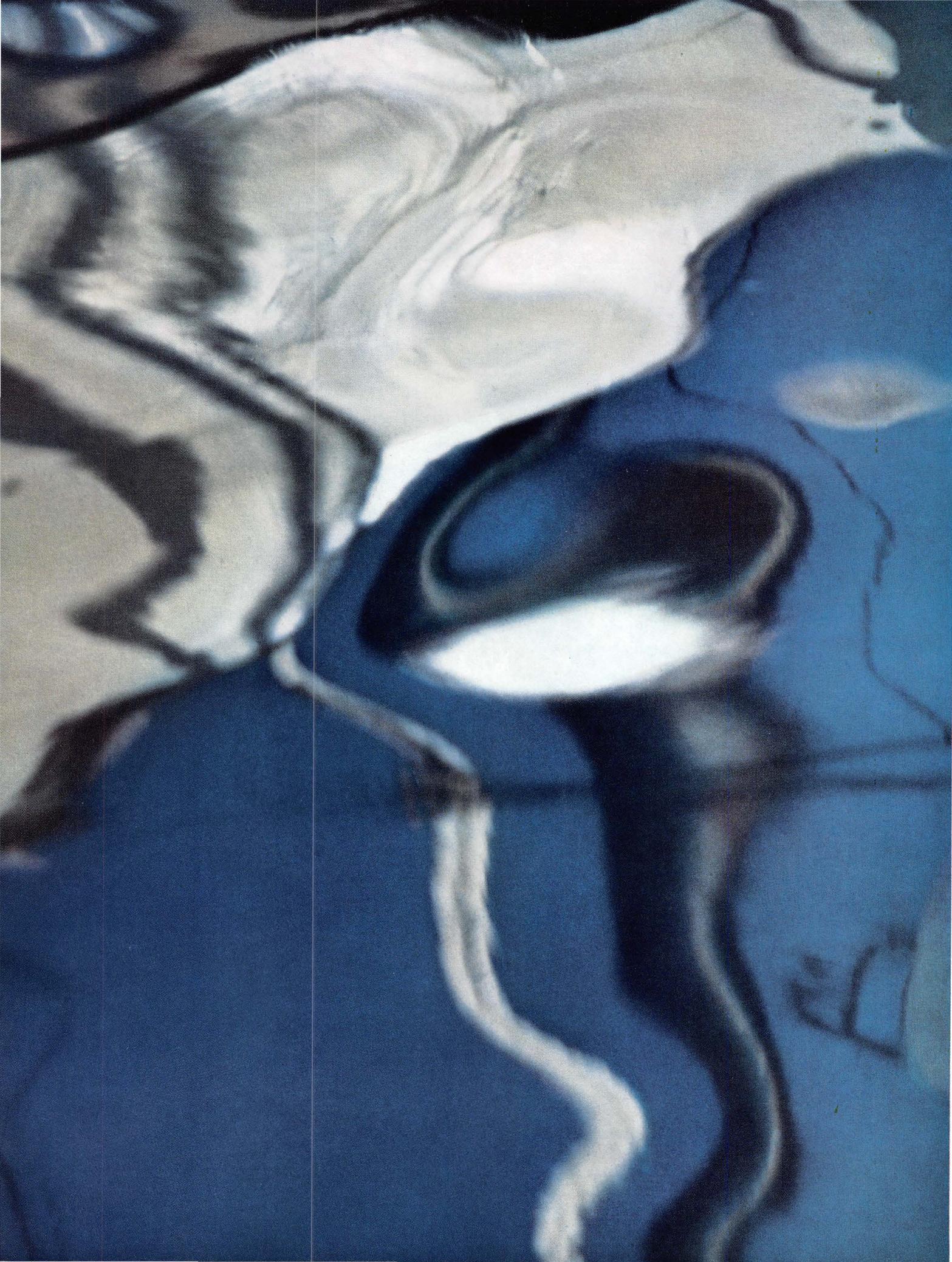








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WE PRESENT: MAX SCHELER





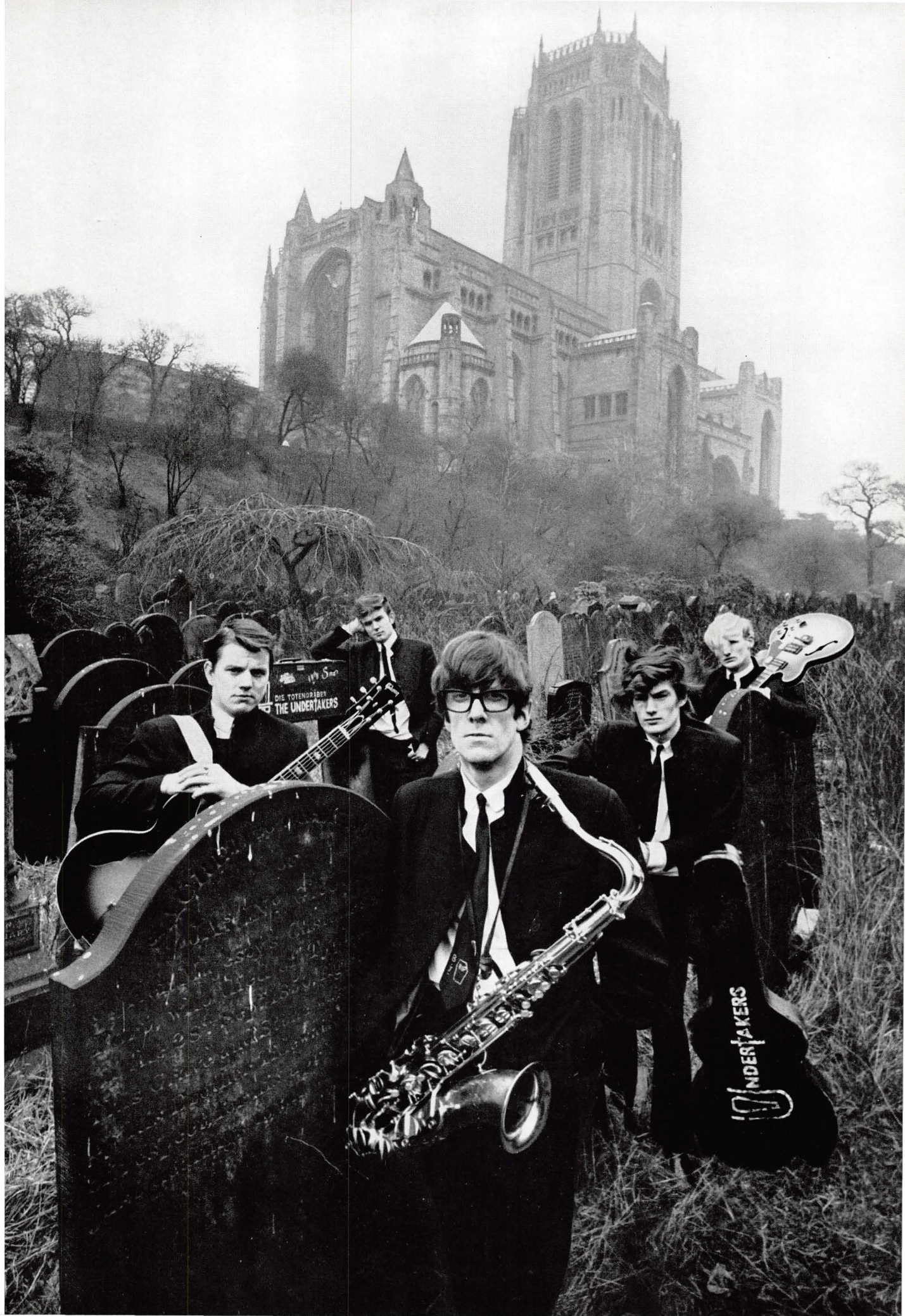






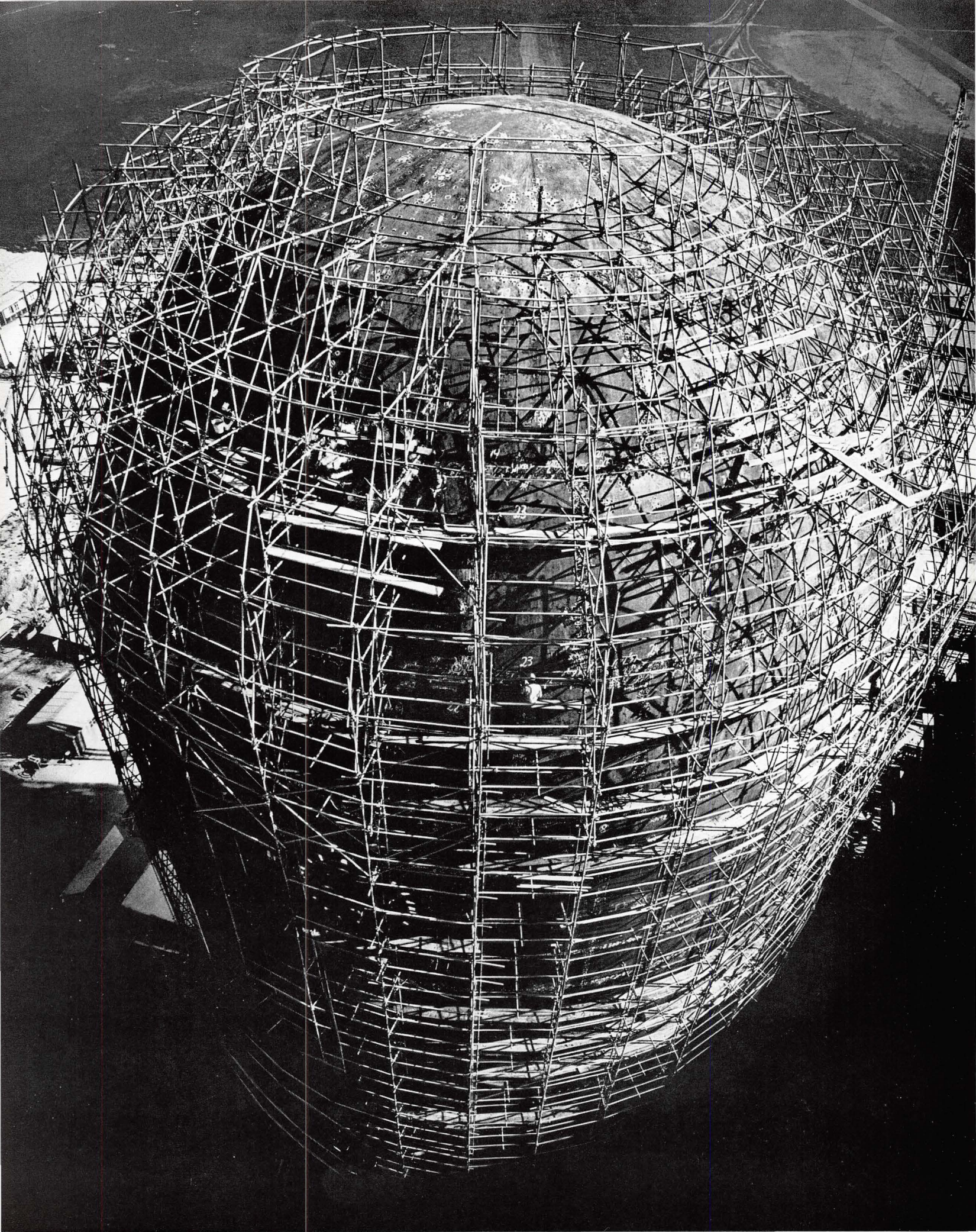






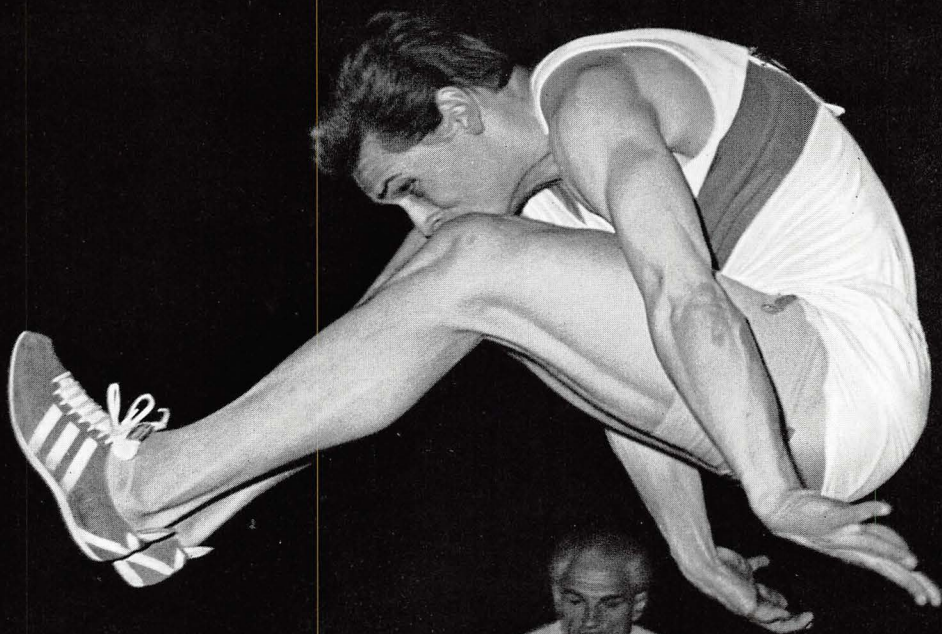


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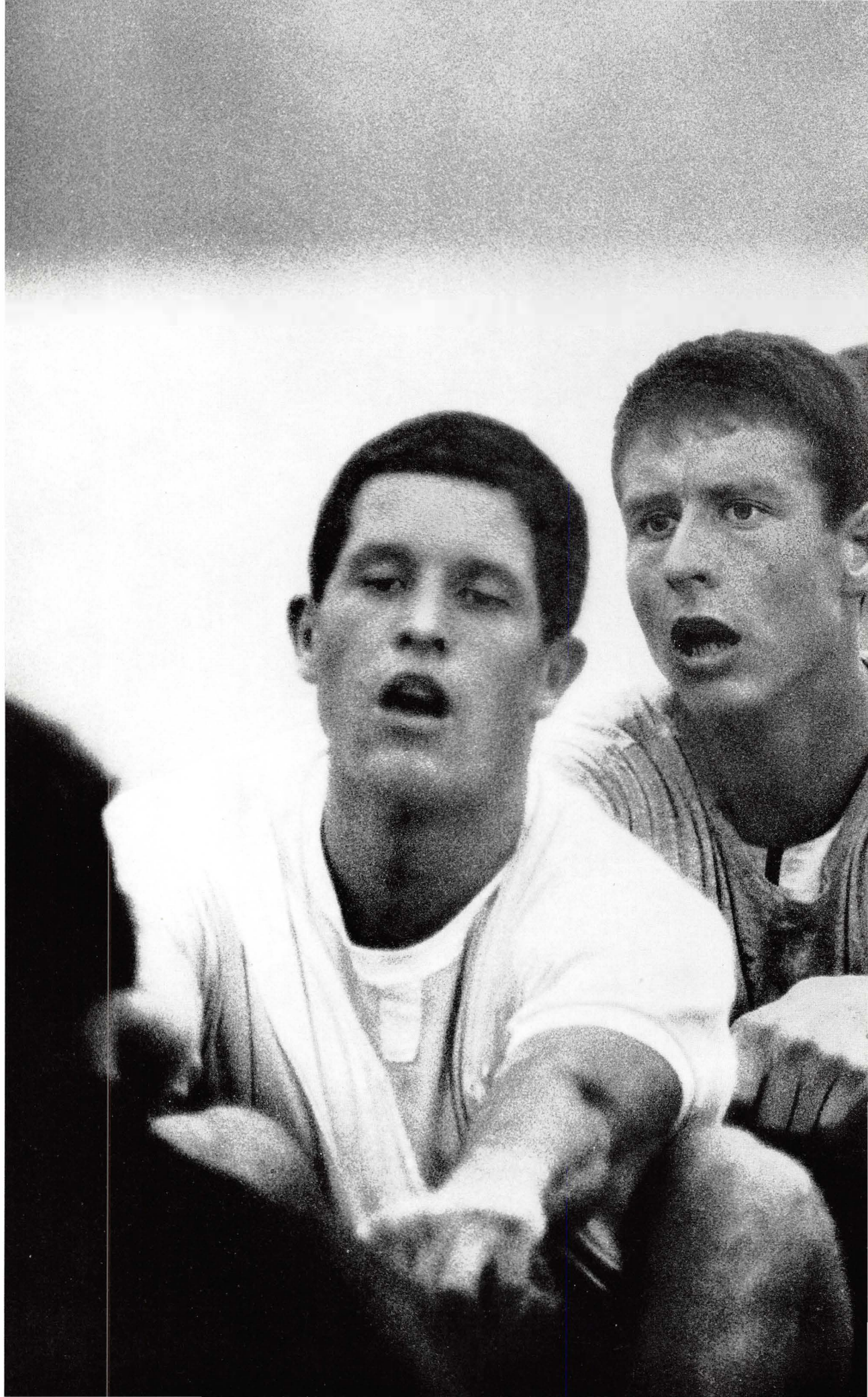






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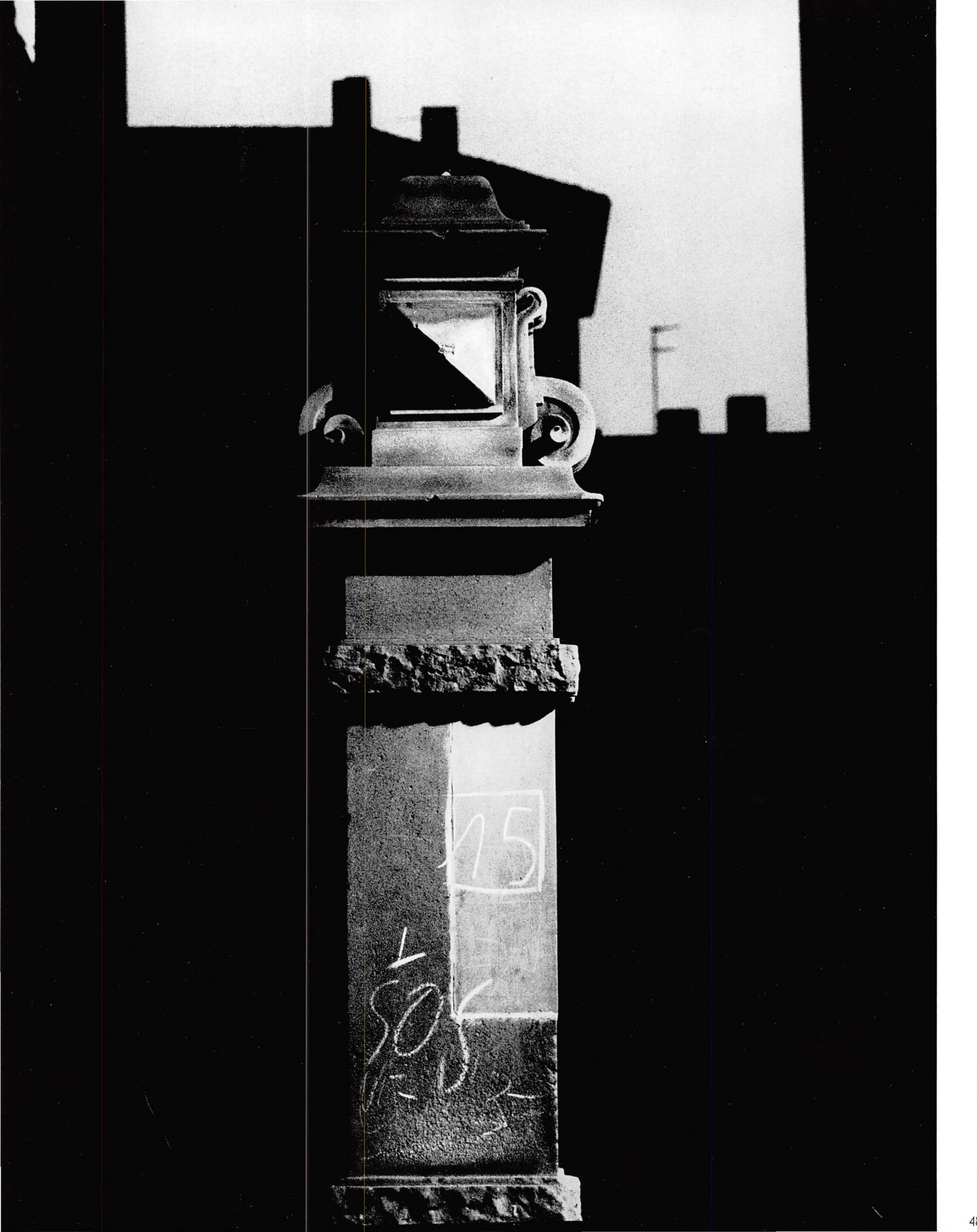
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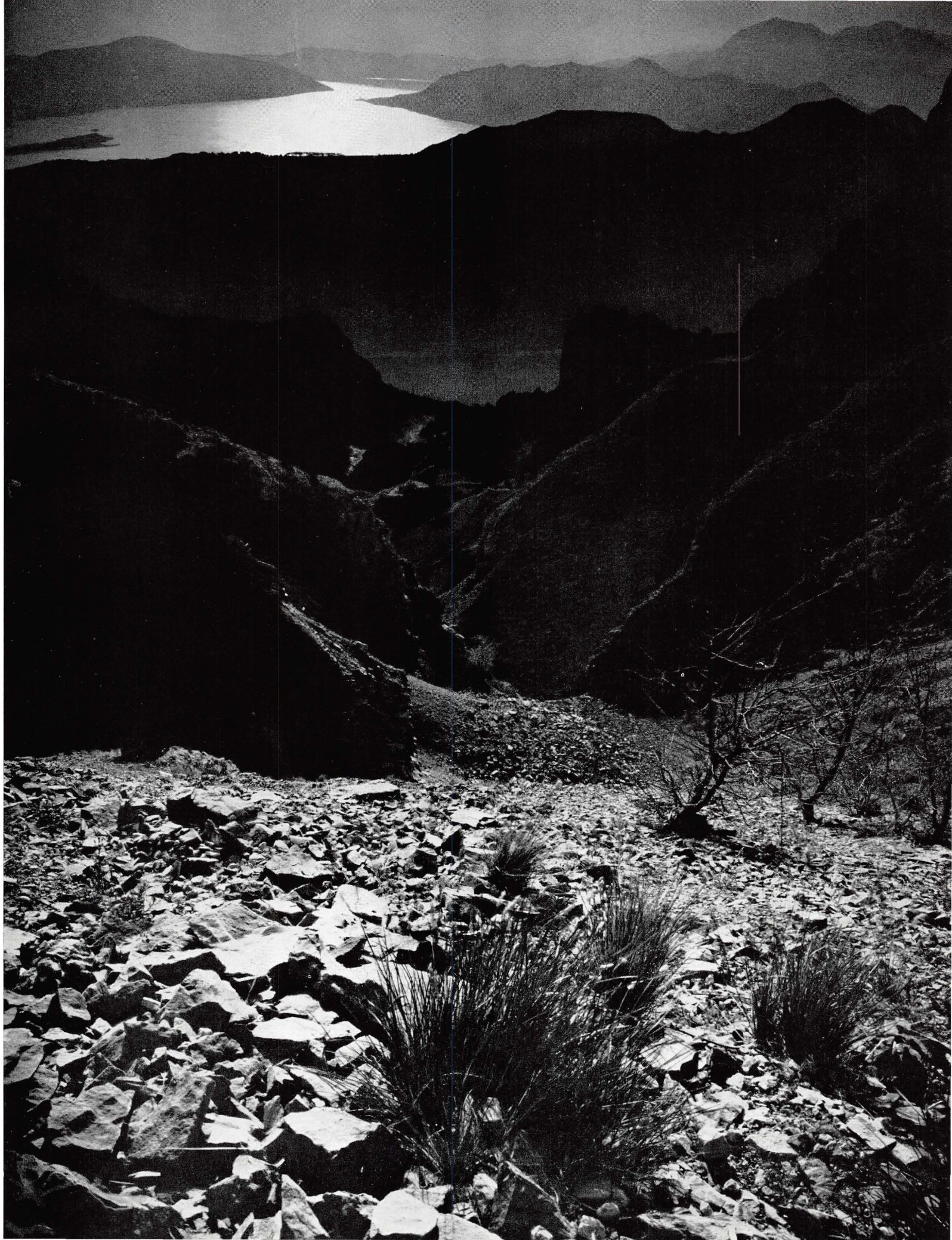






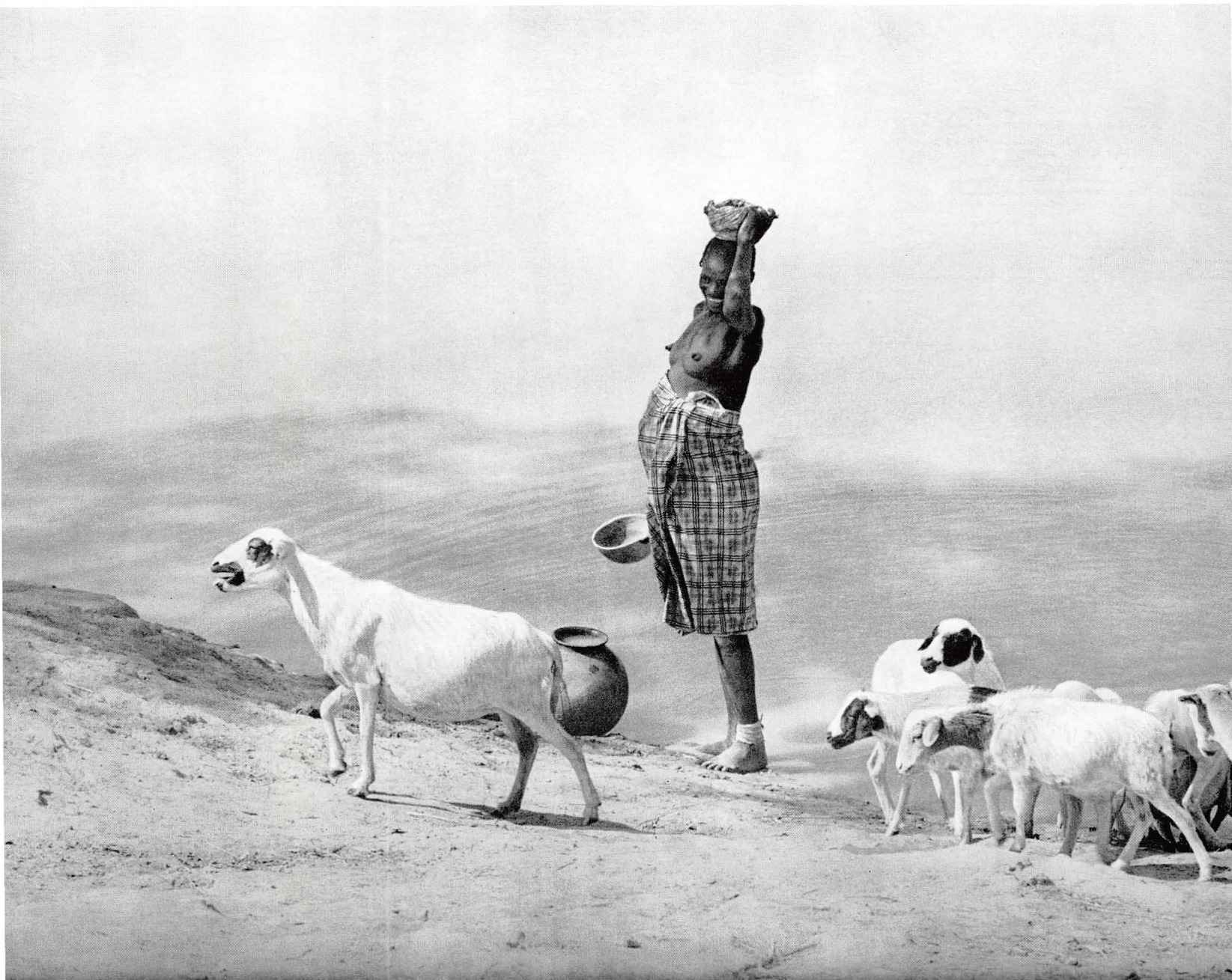


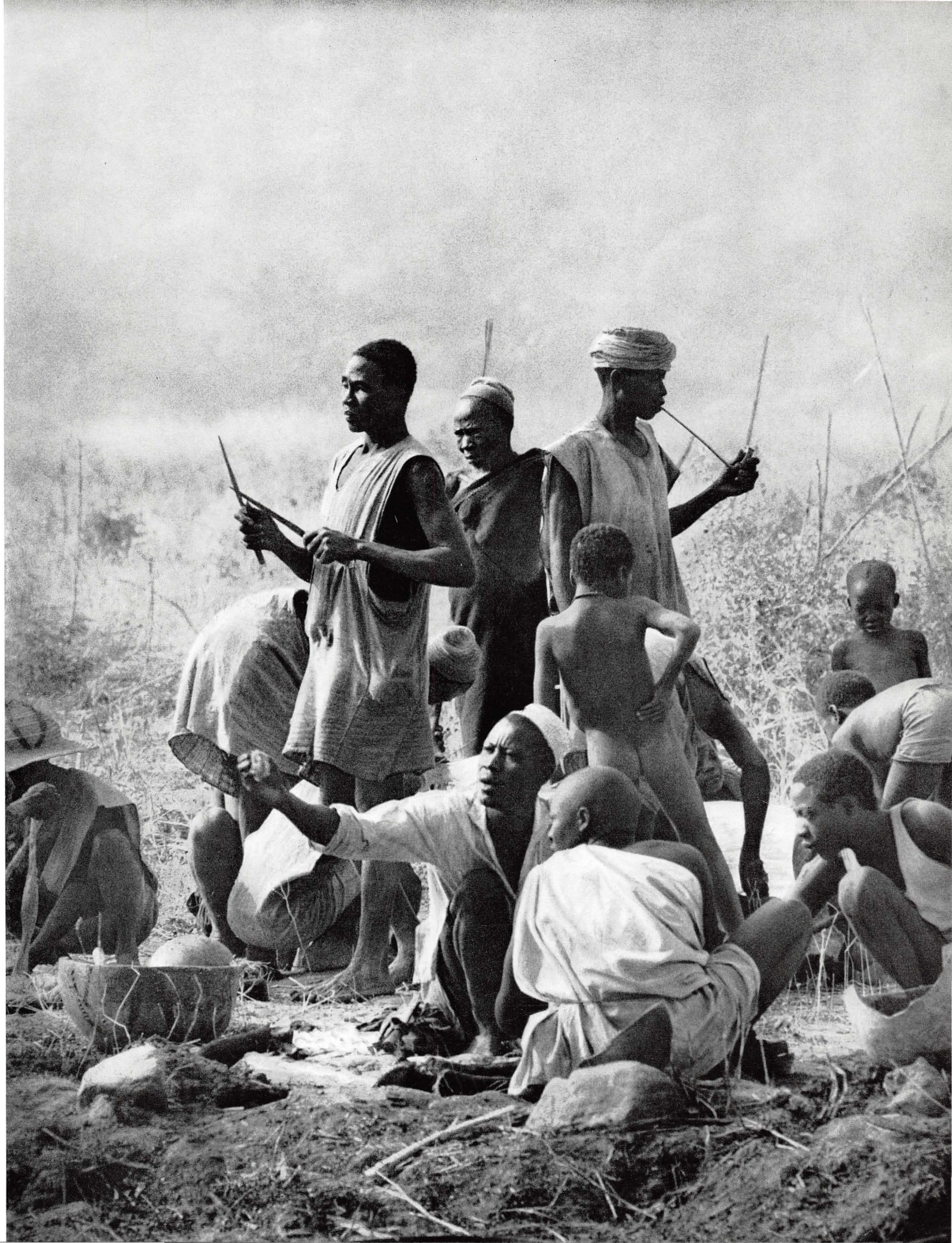


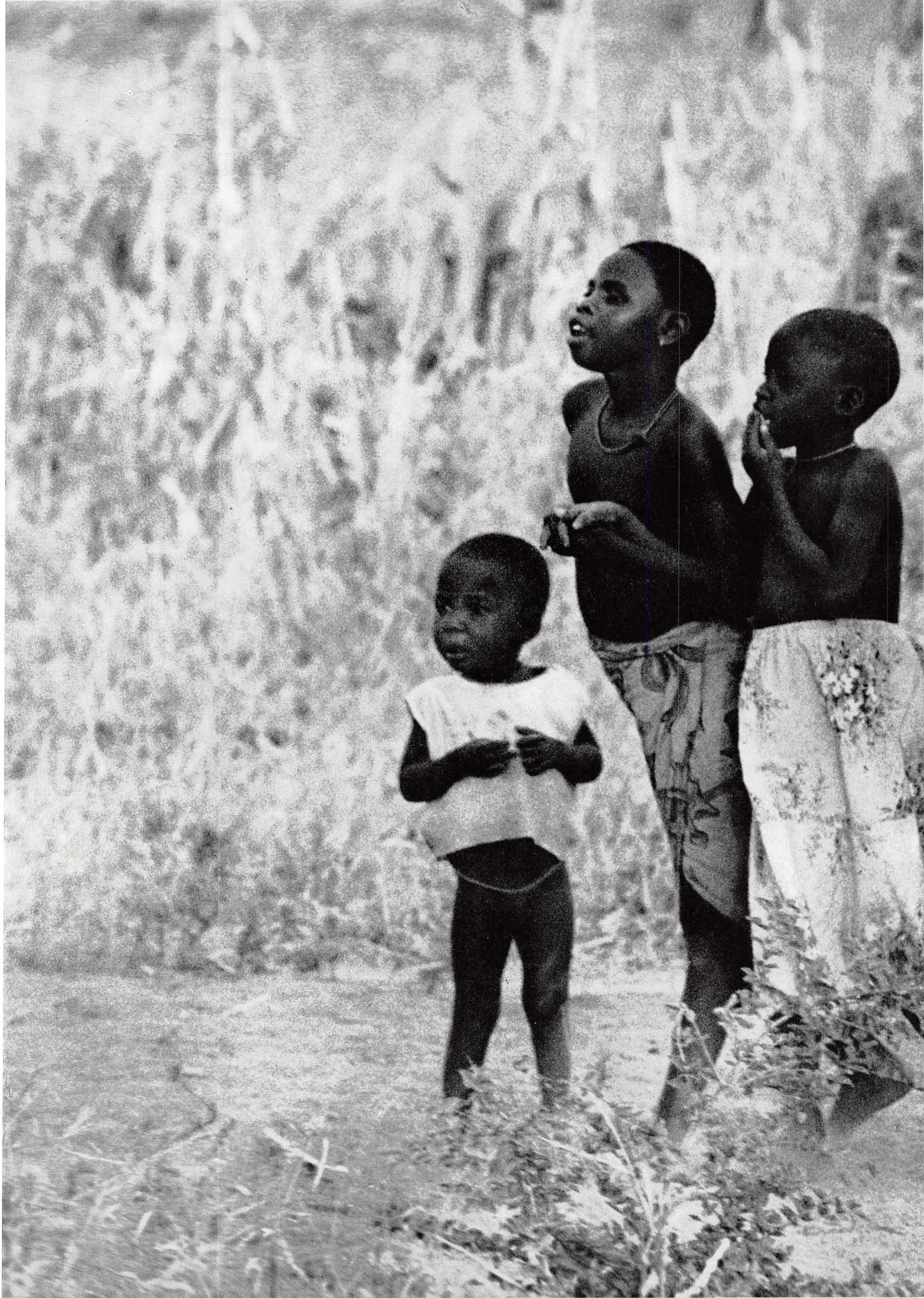




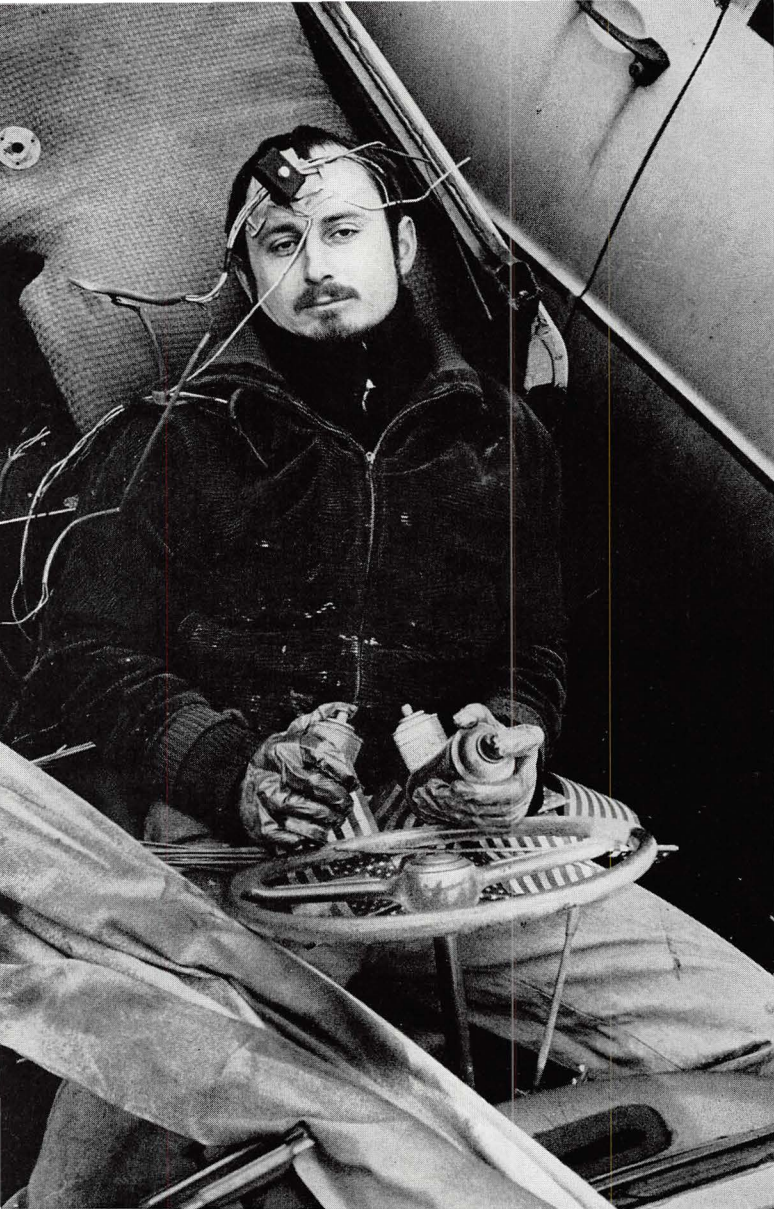






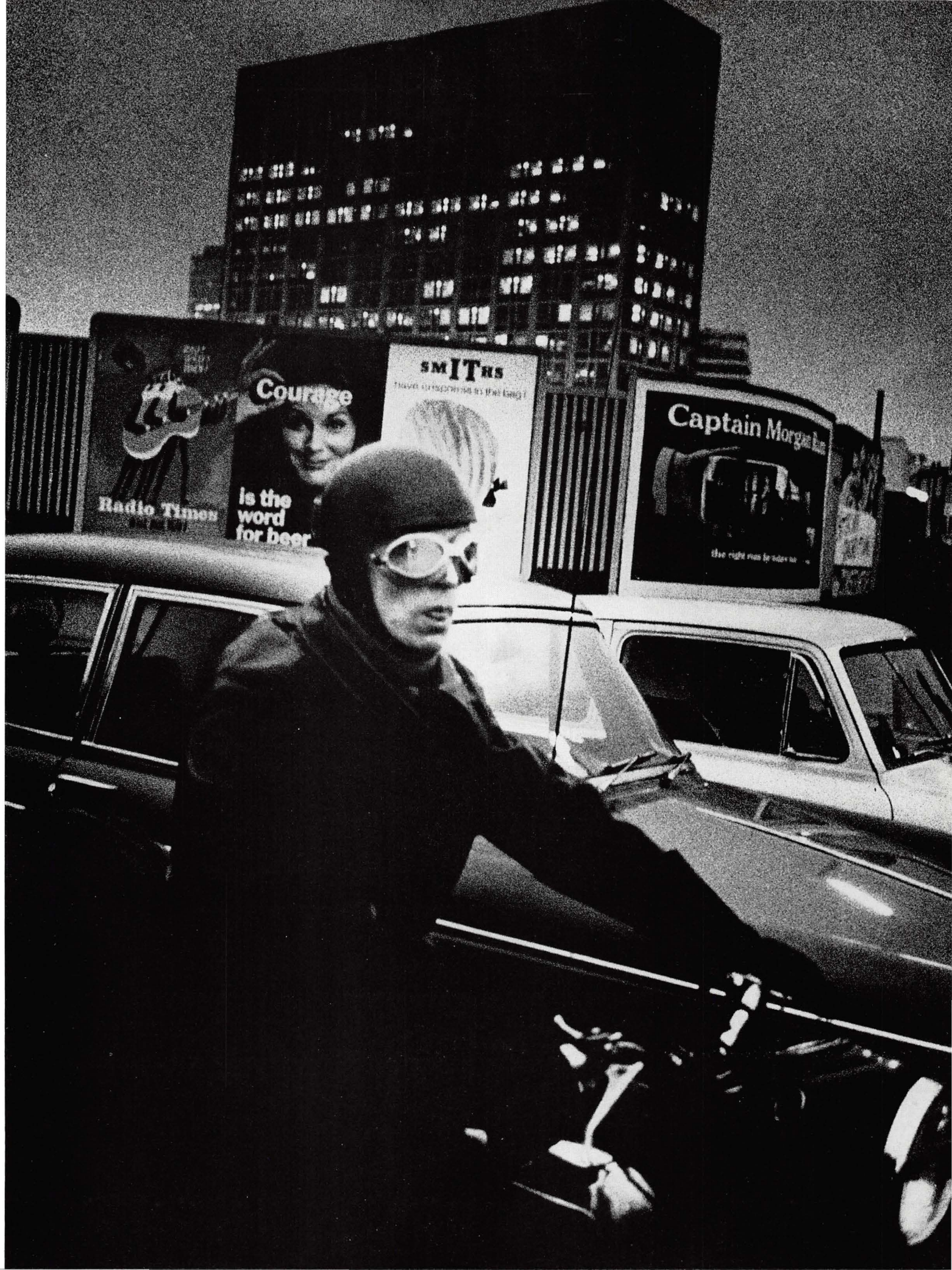


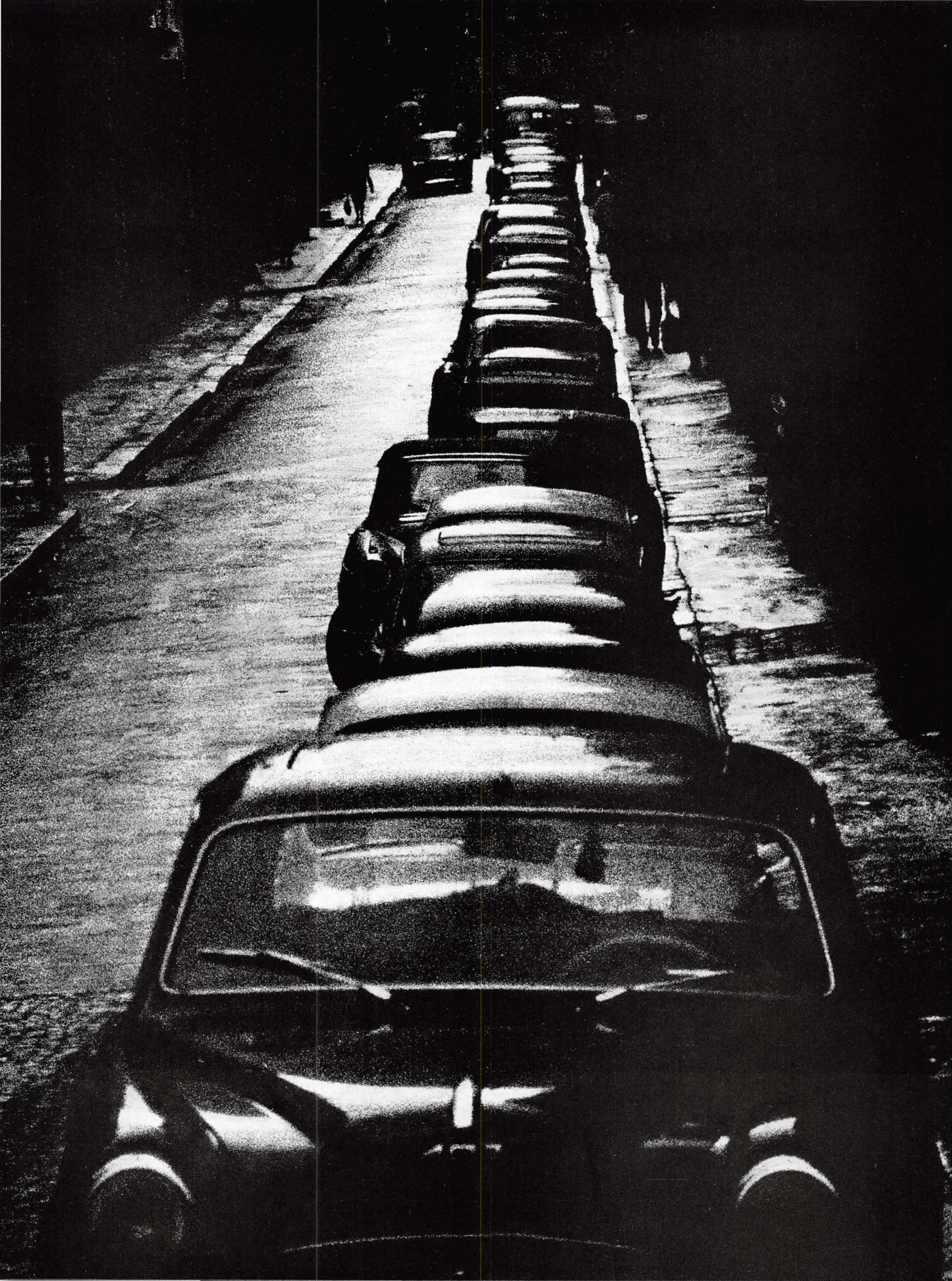


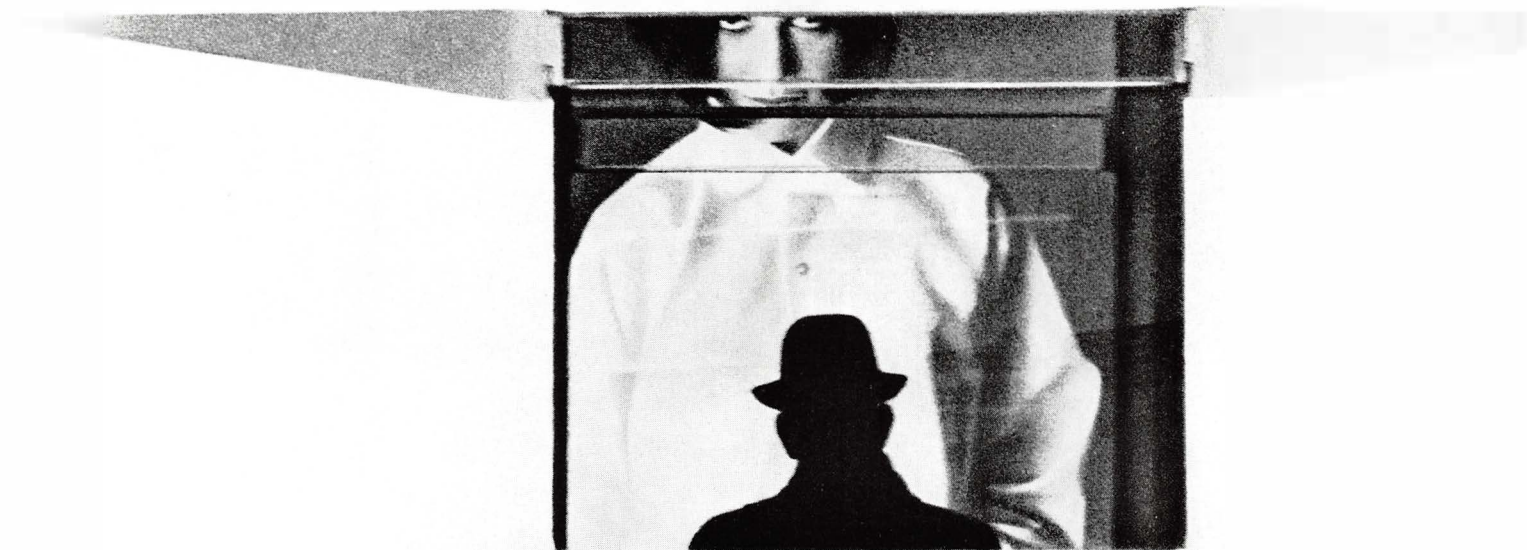
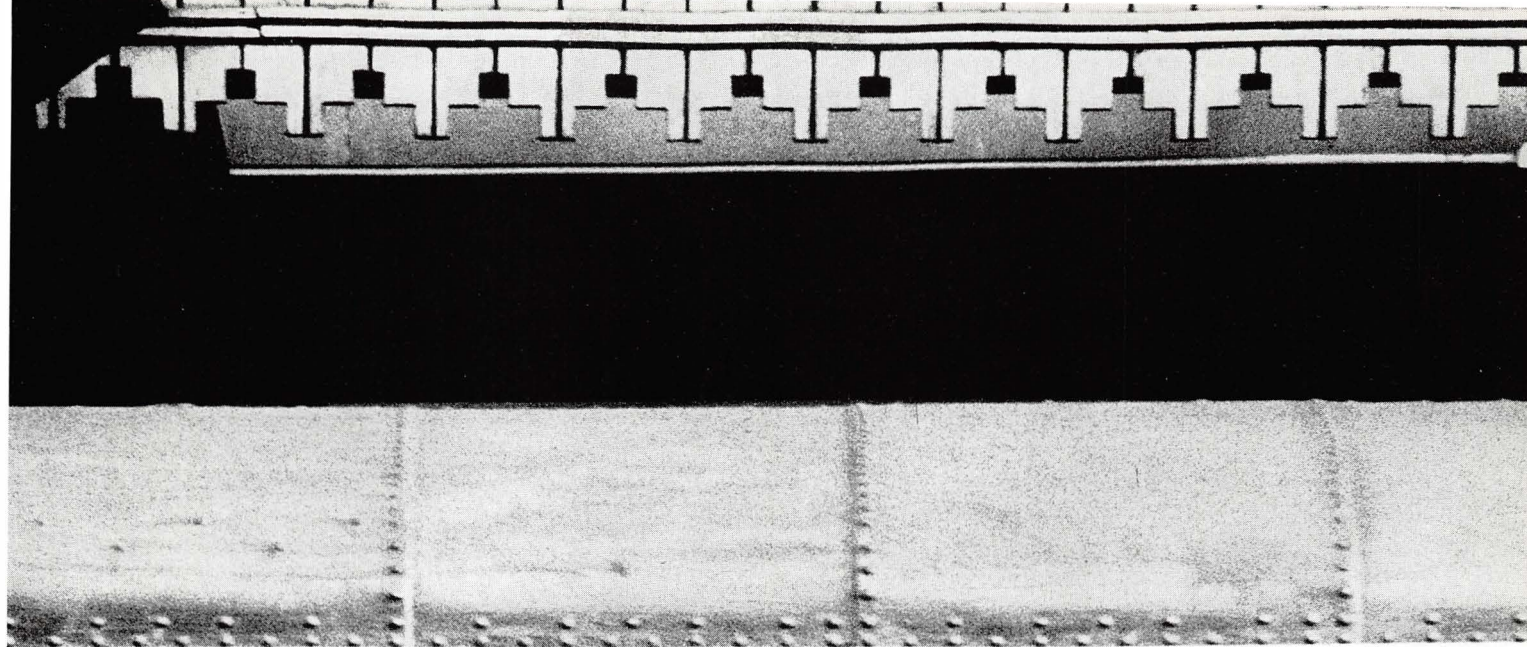


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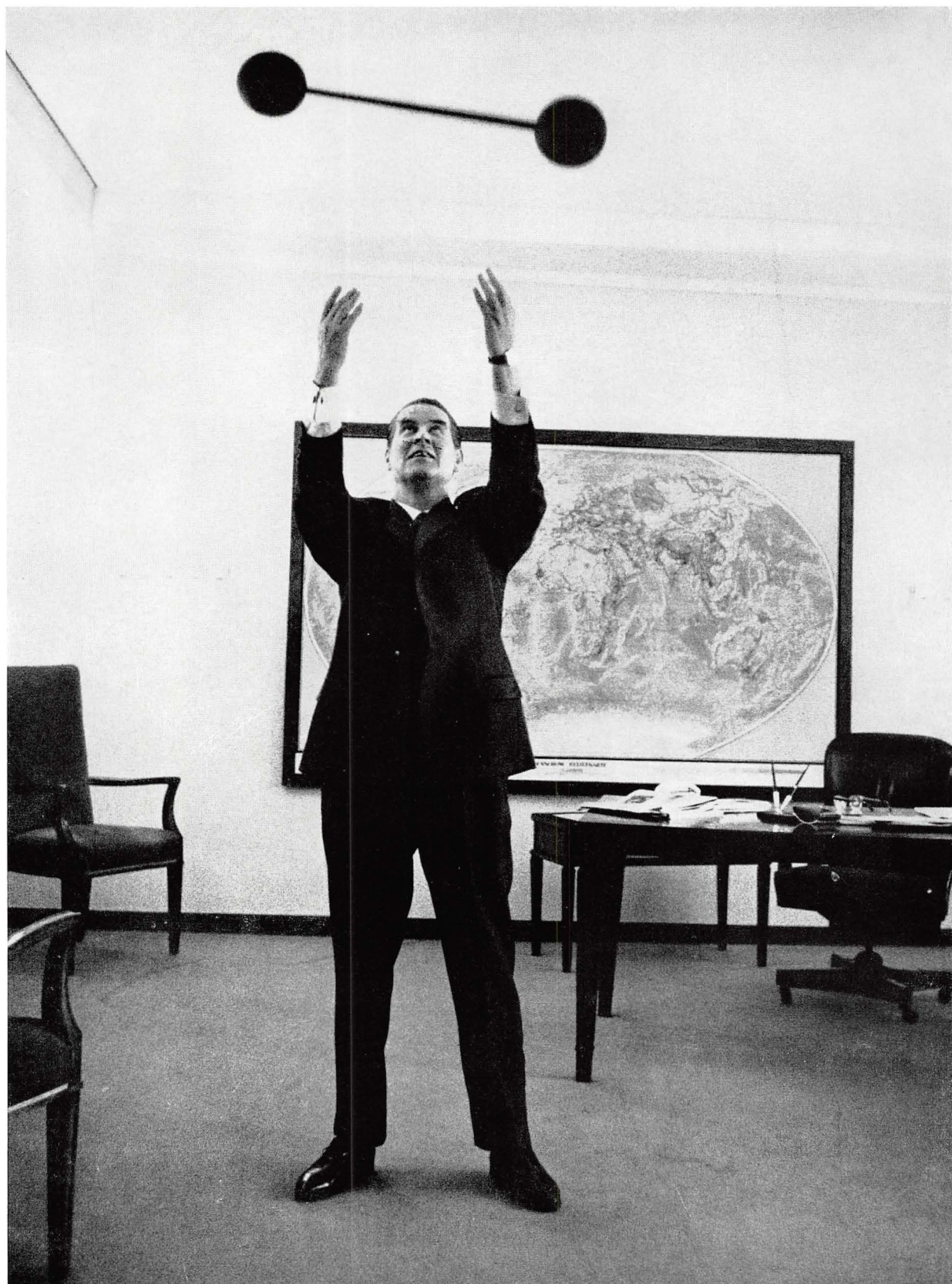


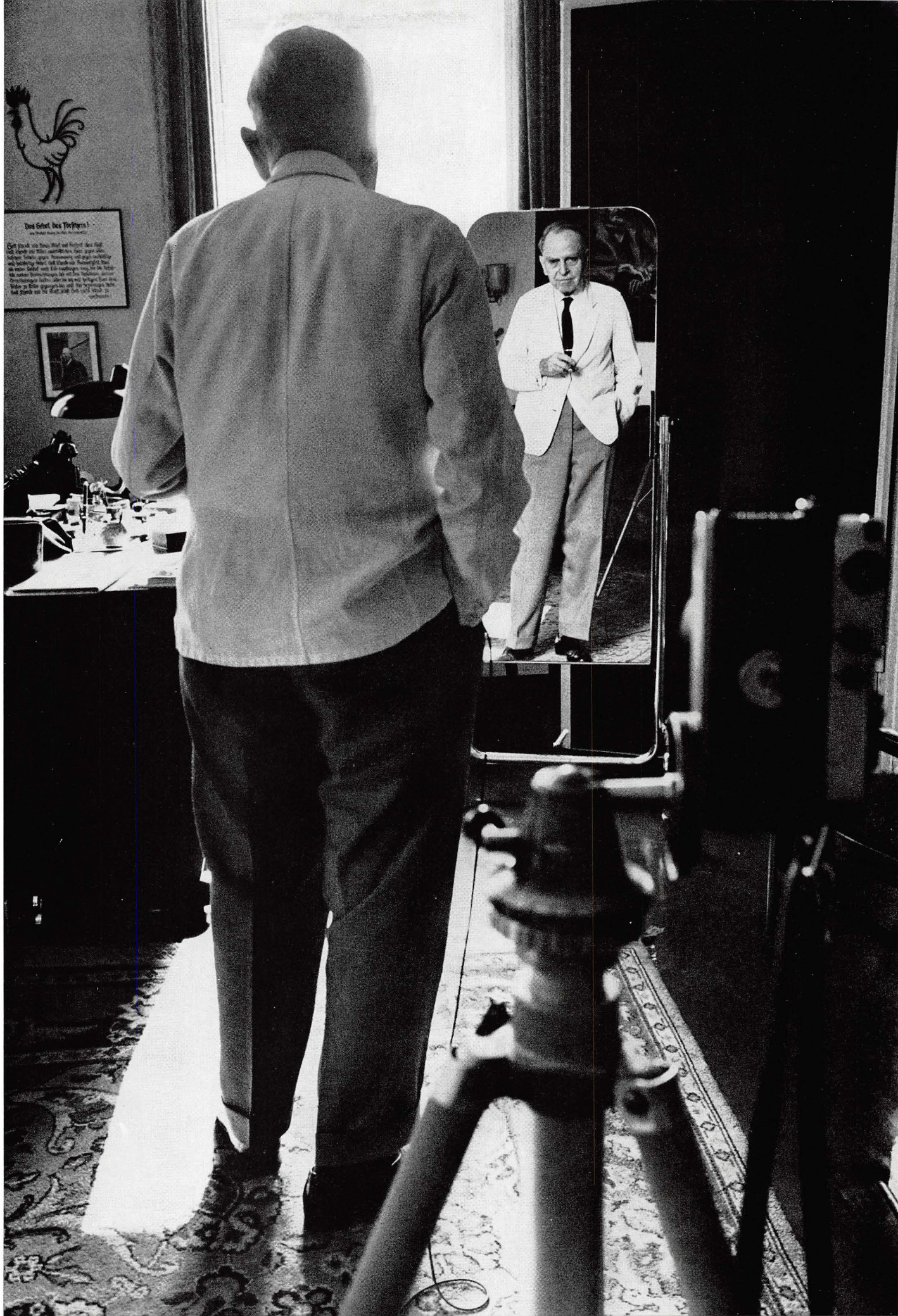




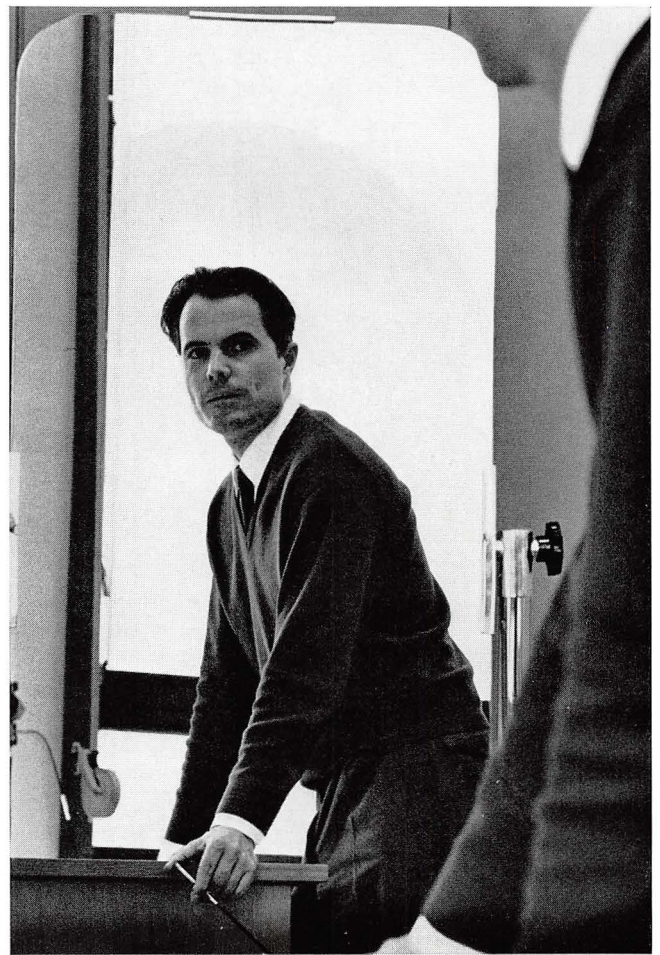
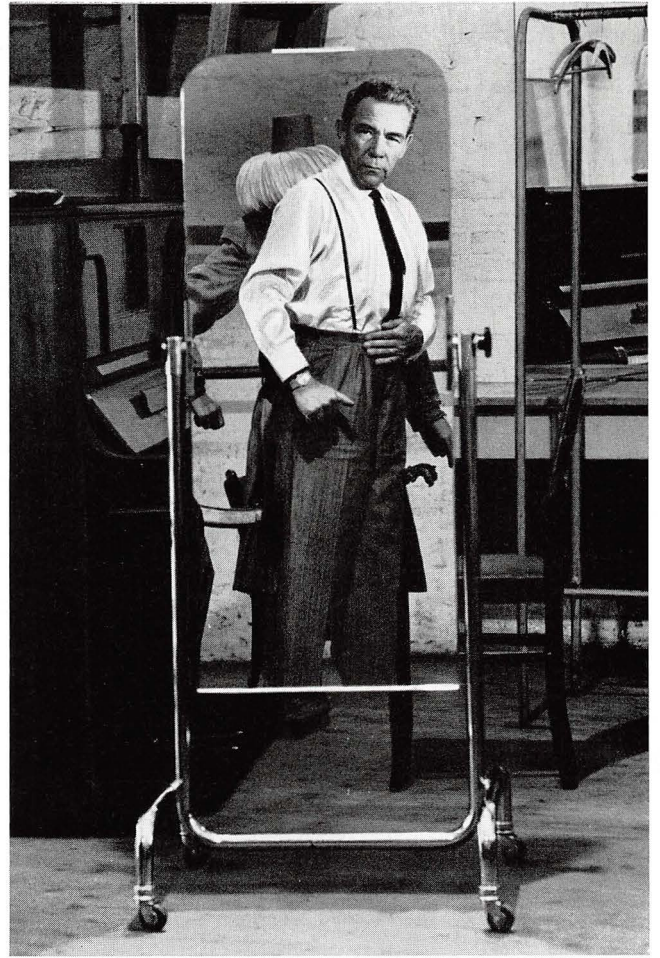
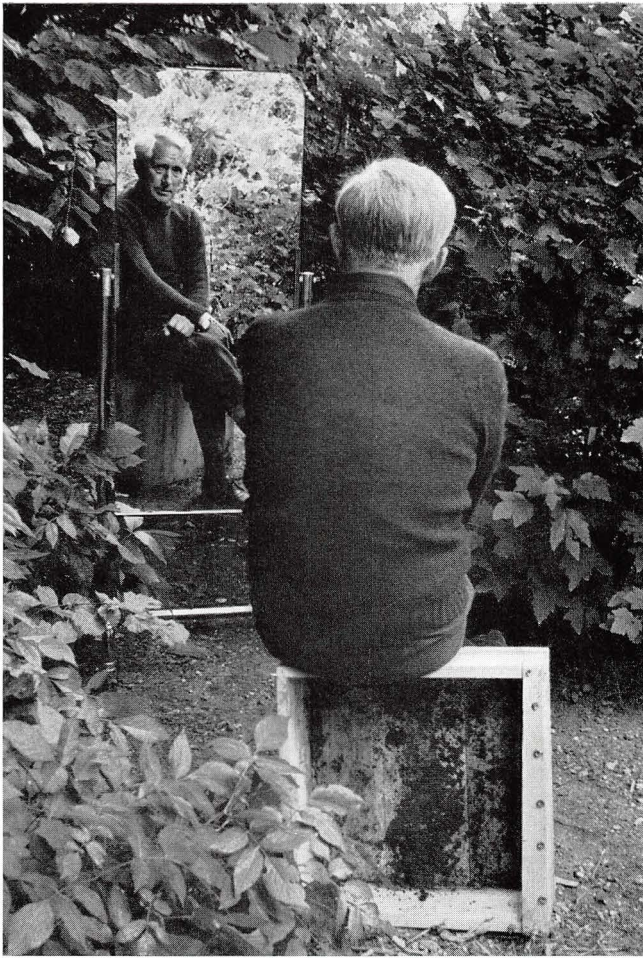
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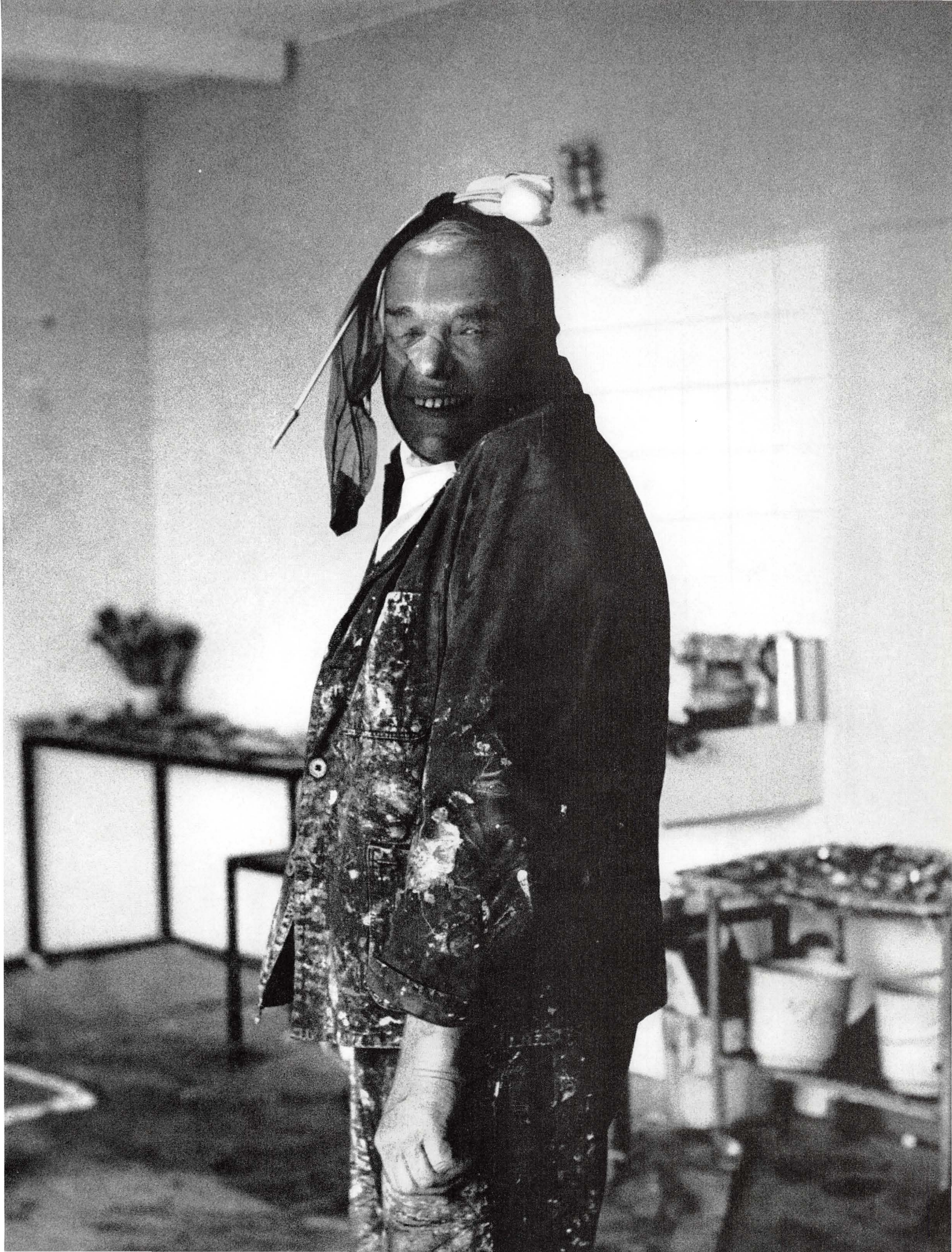
























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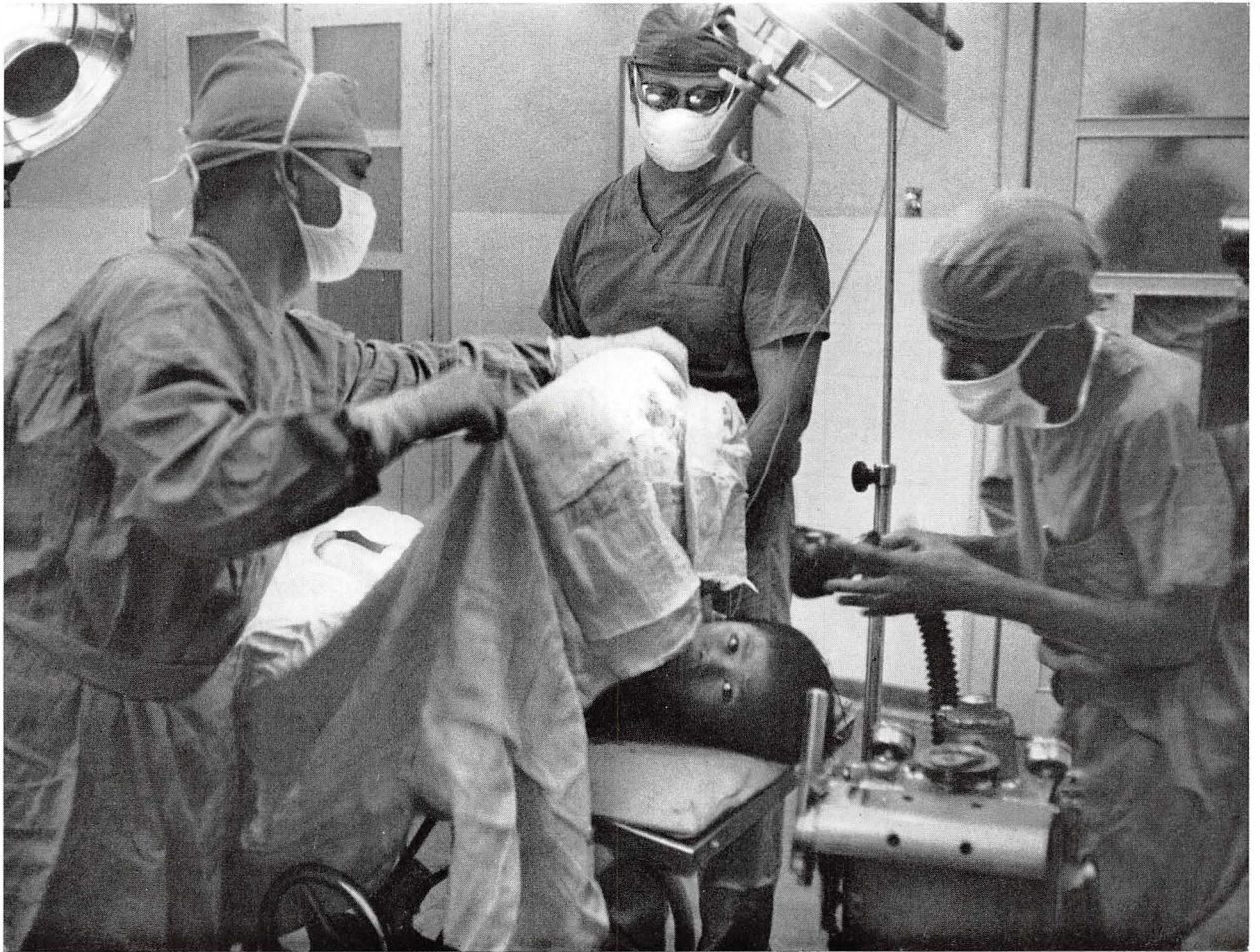








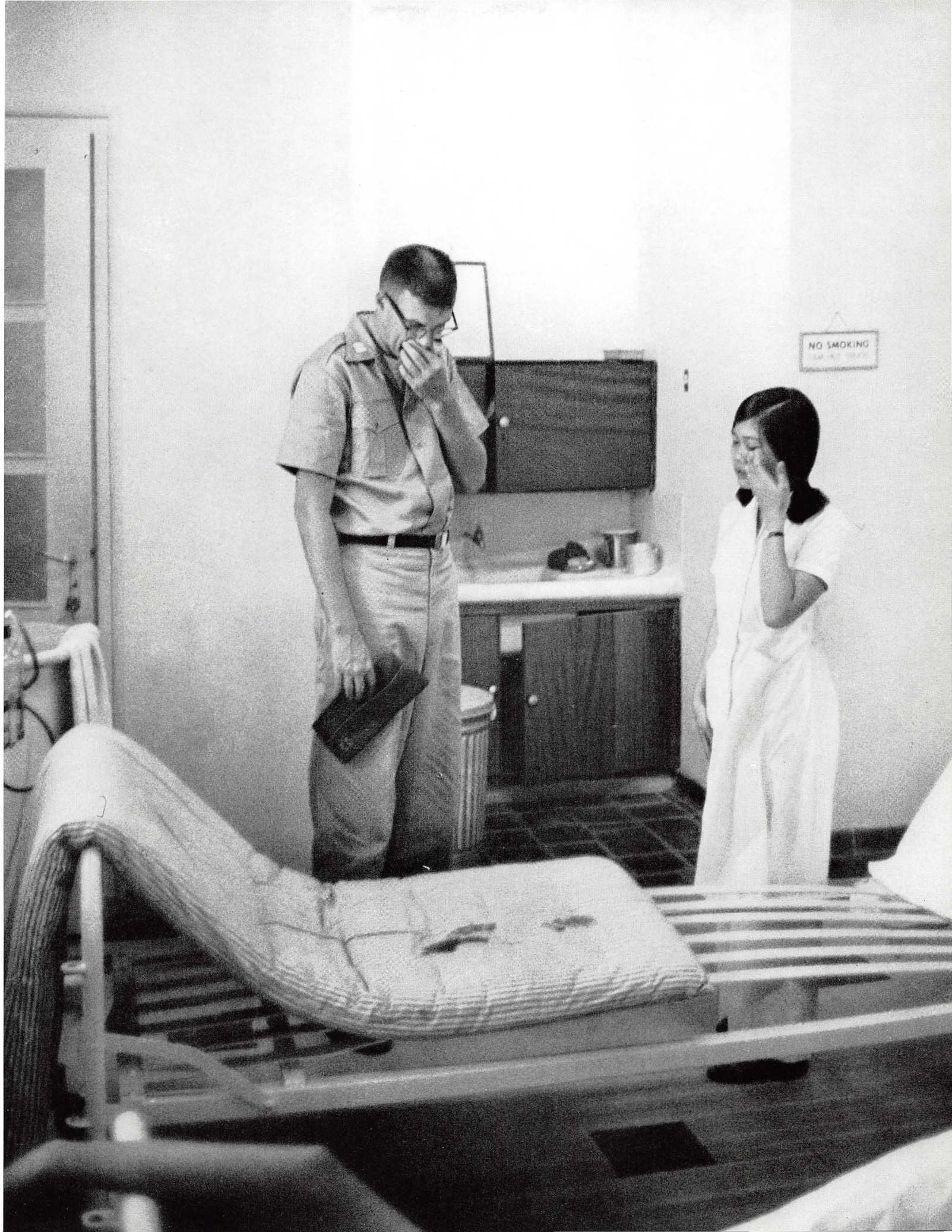






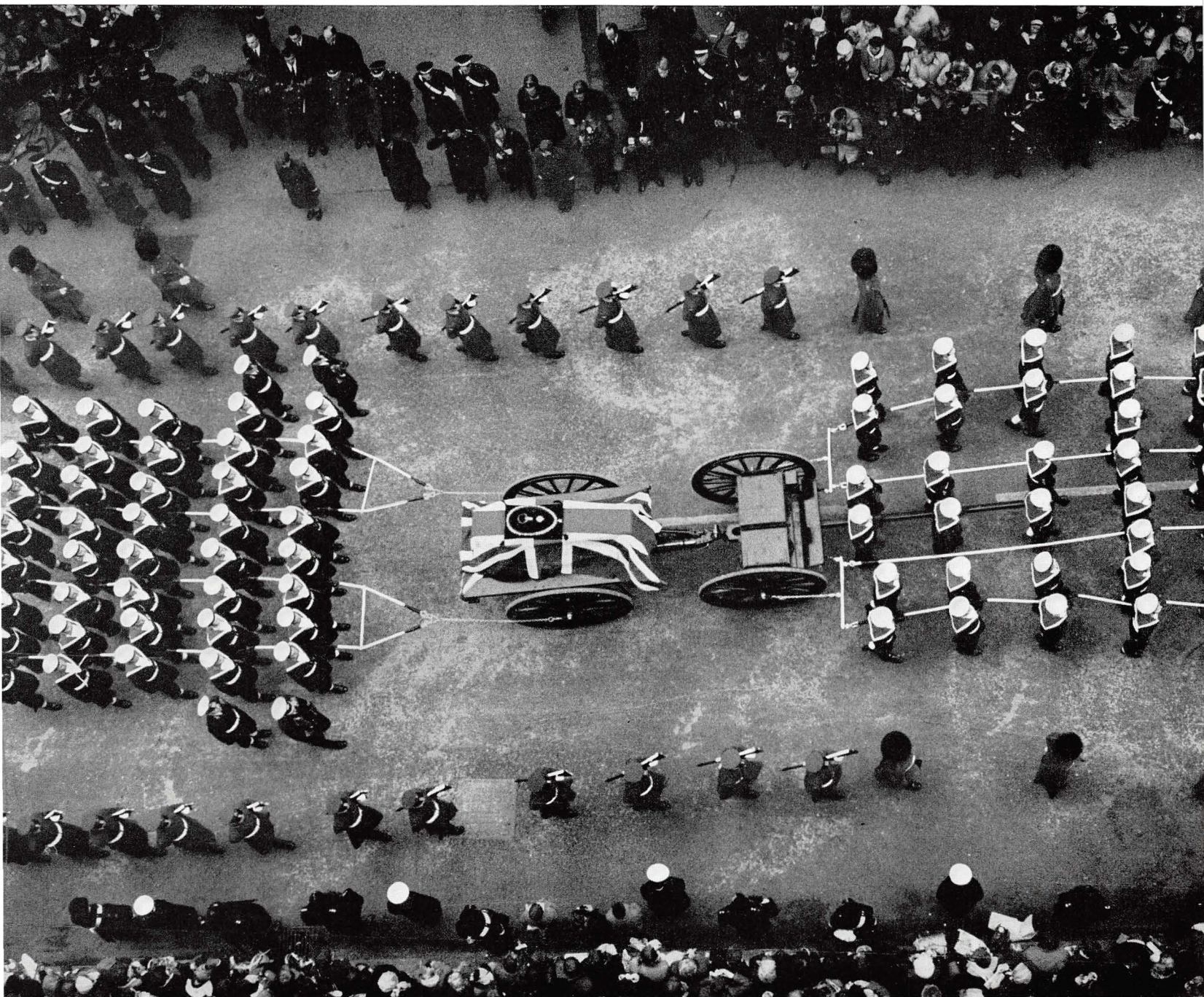


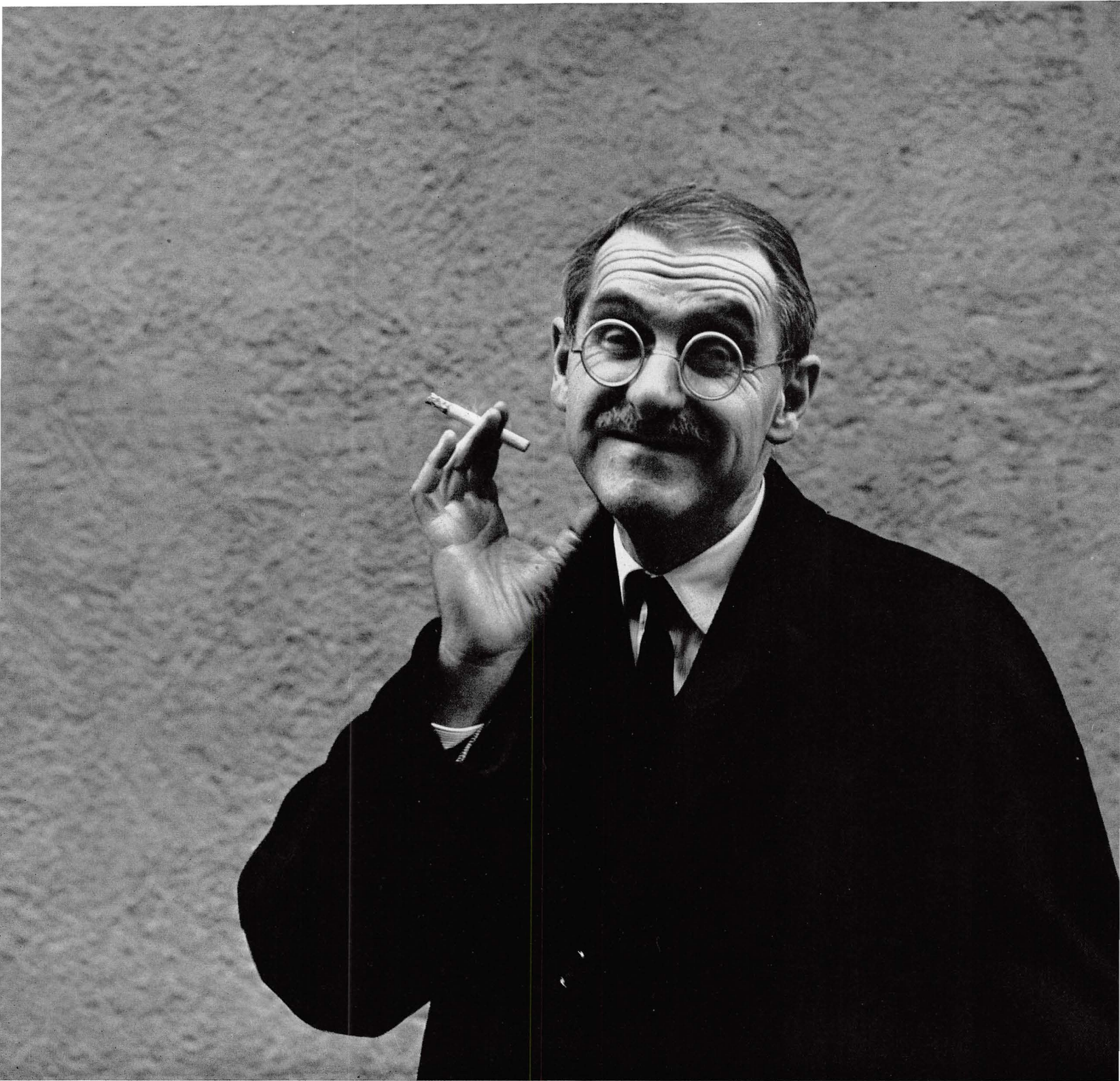


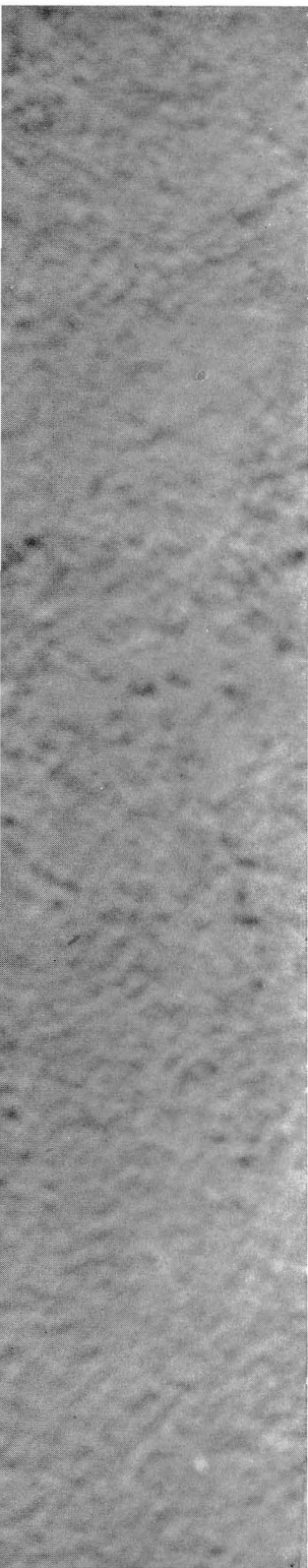


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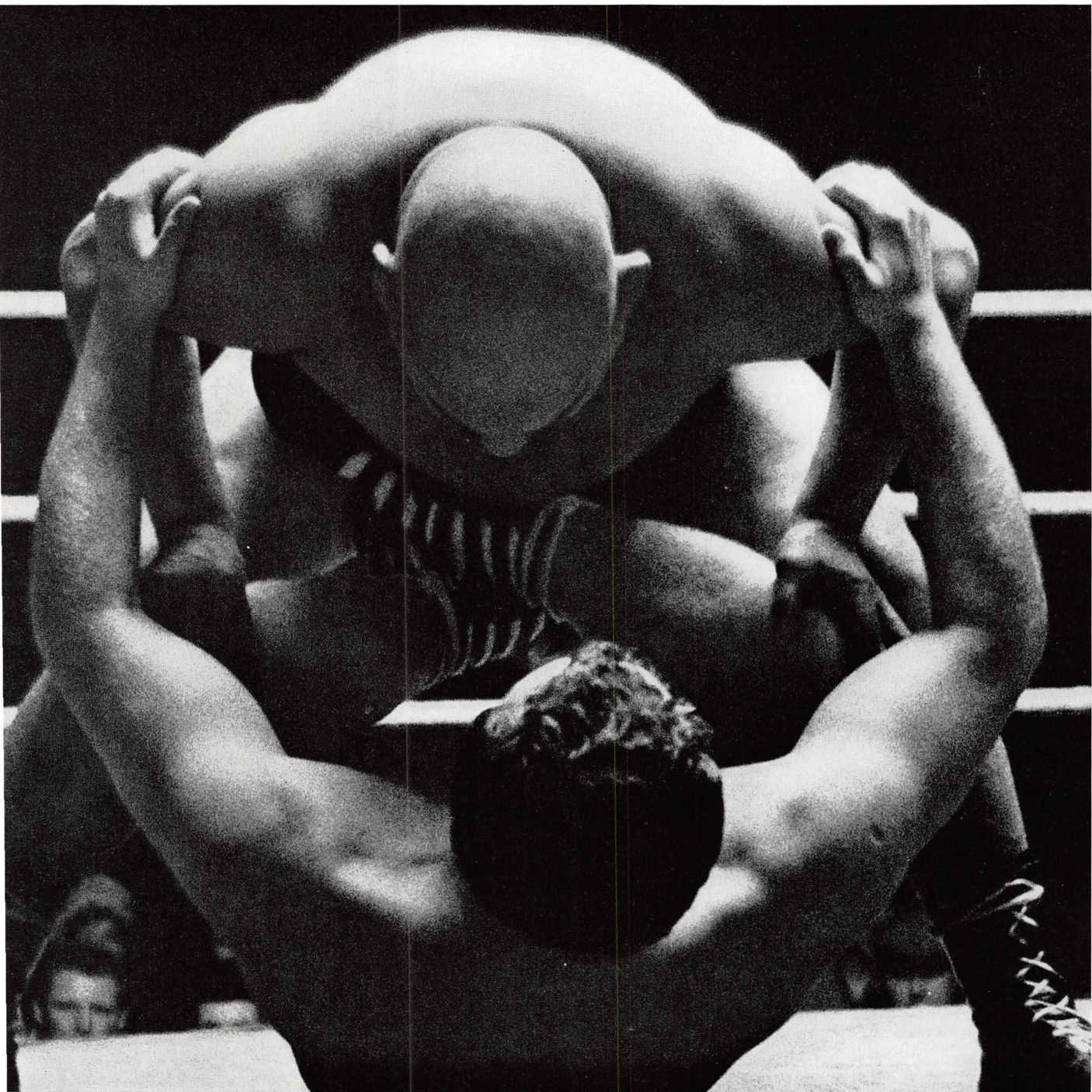


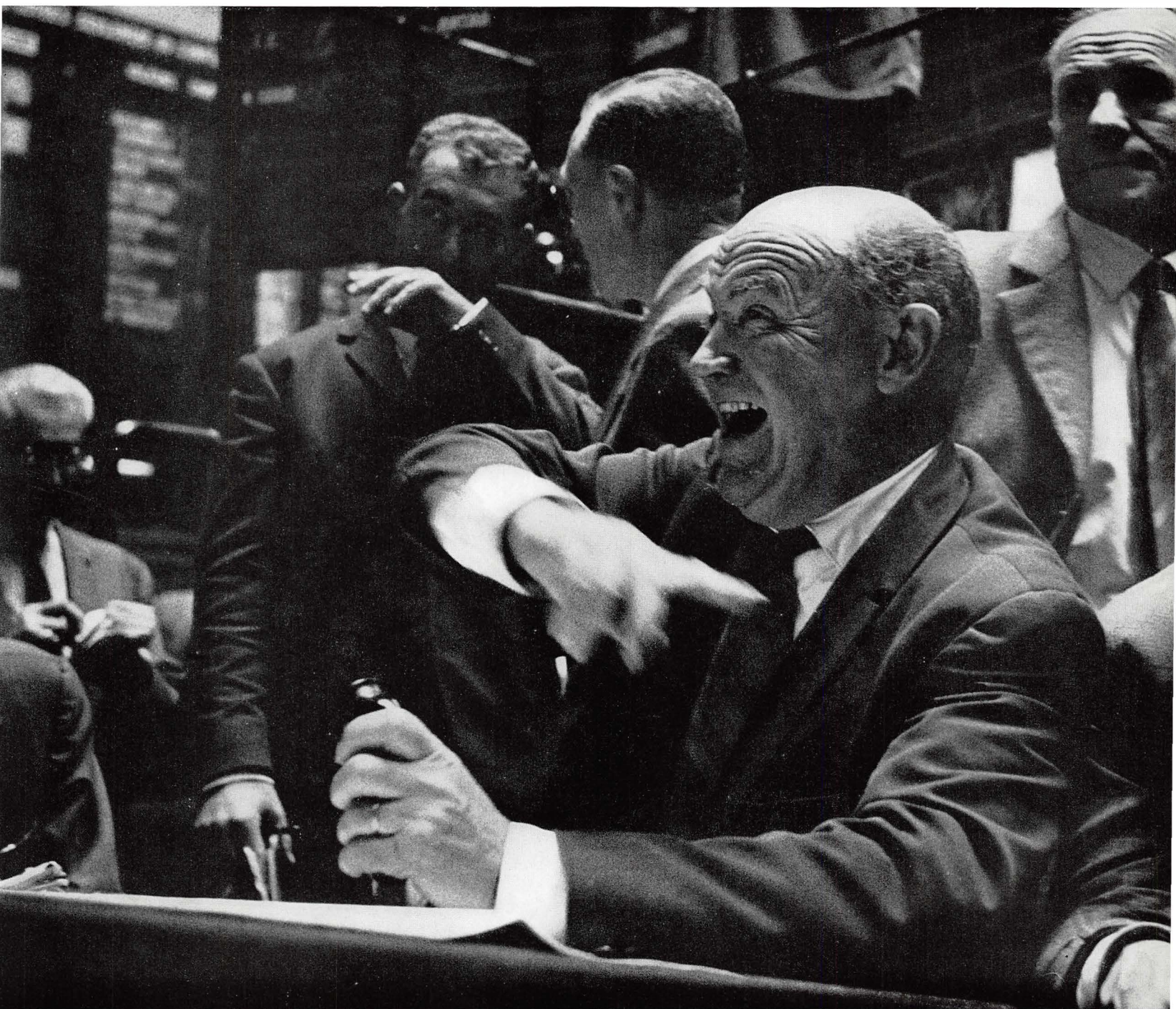


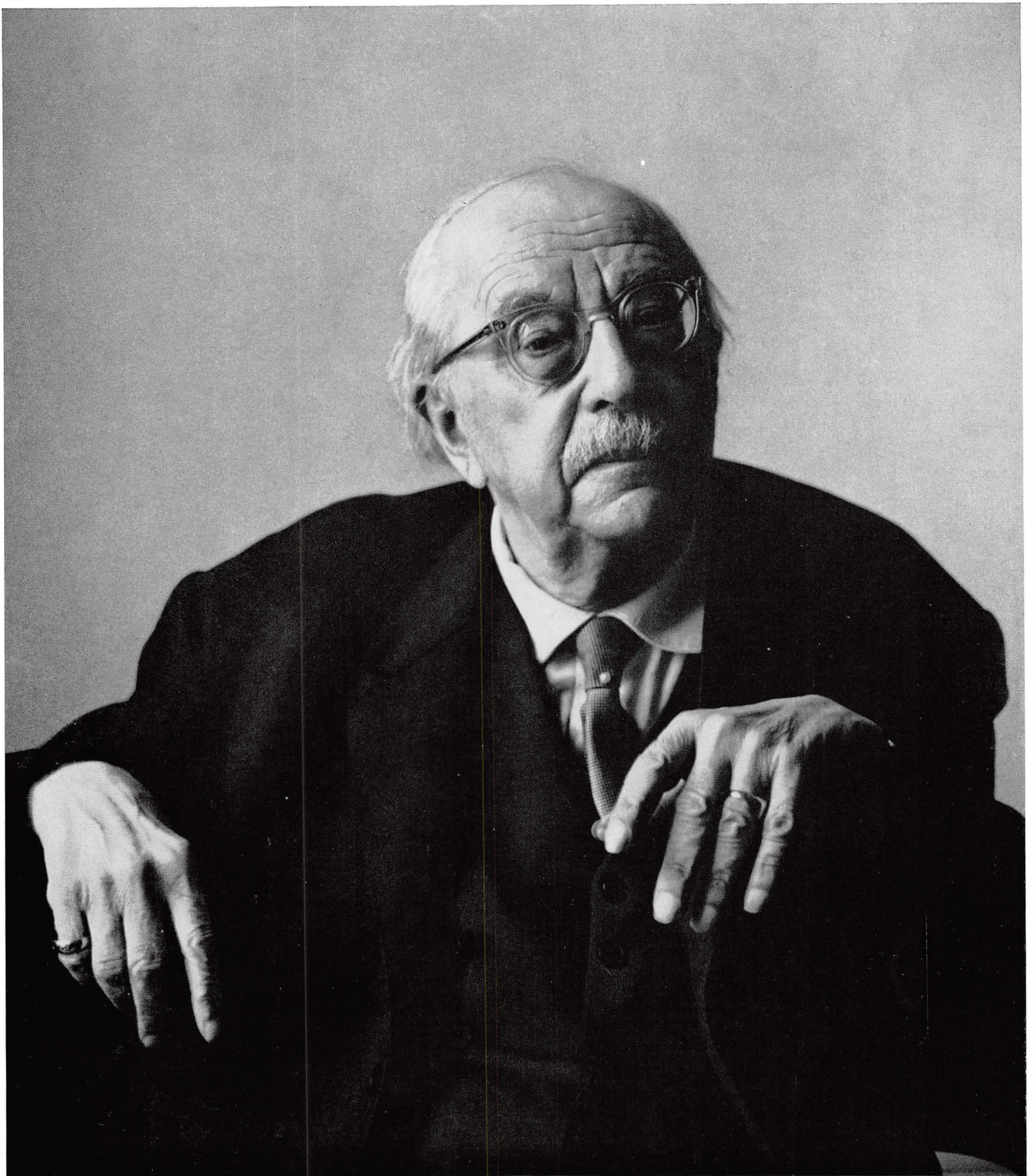












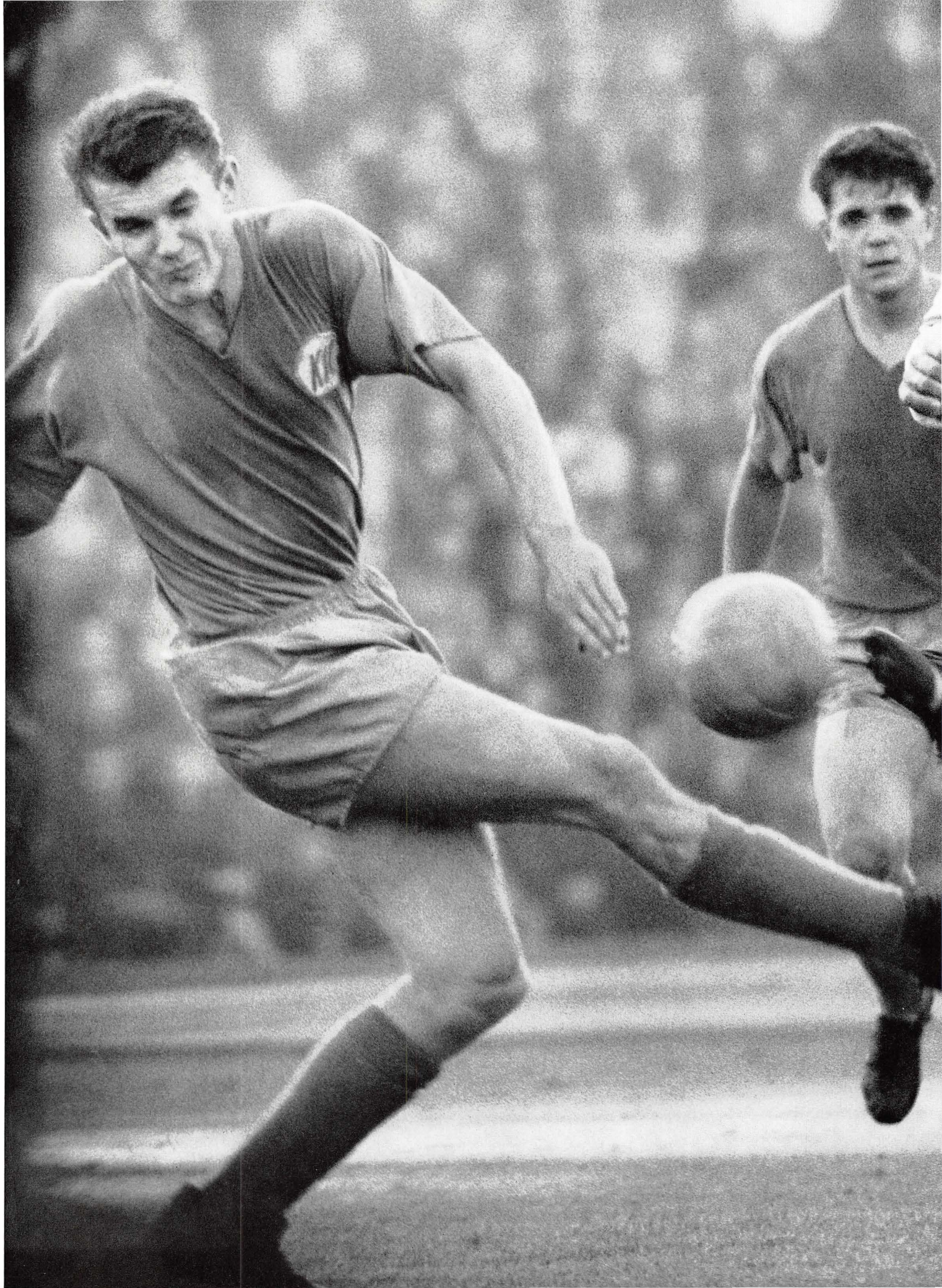




























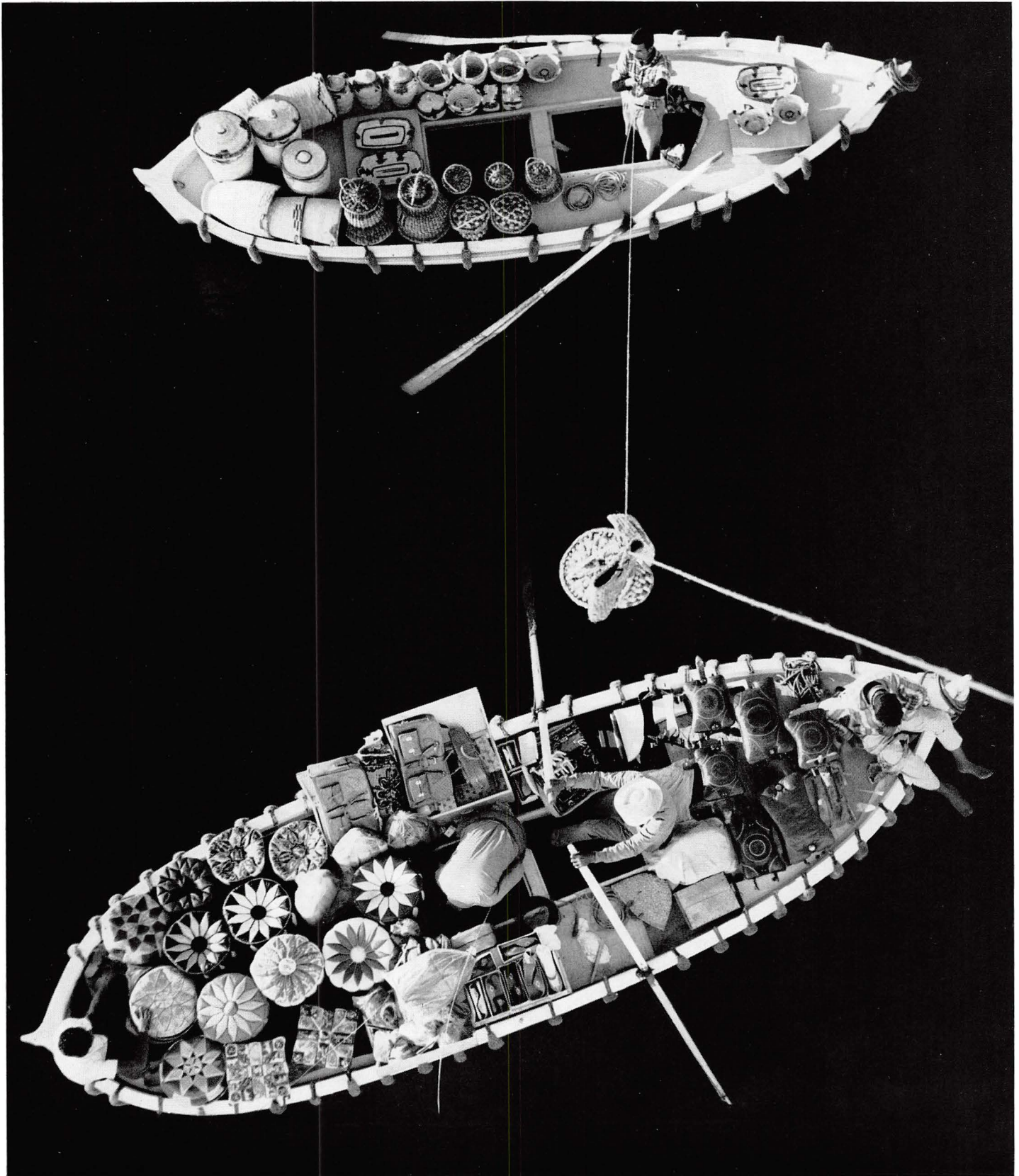








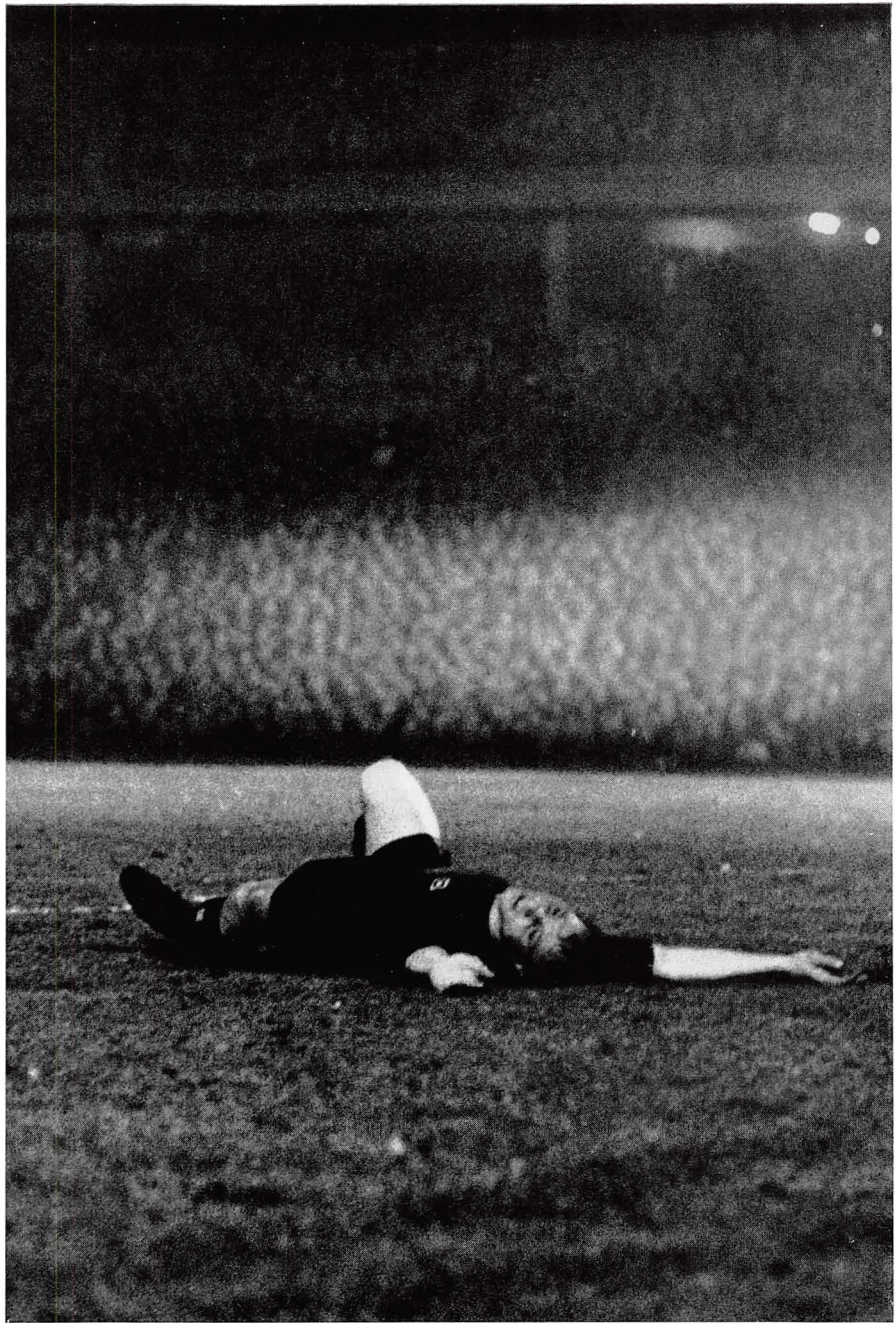


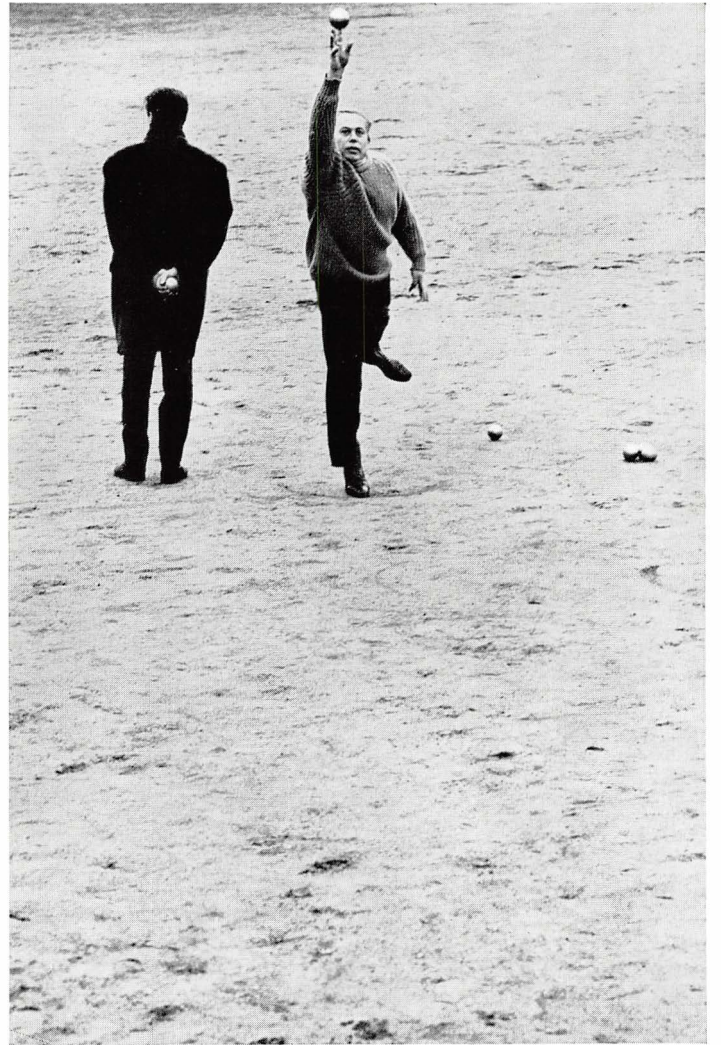








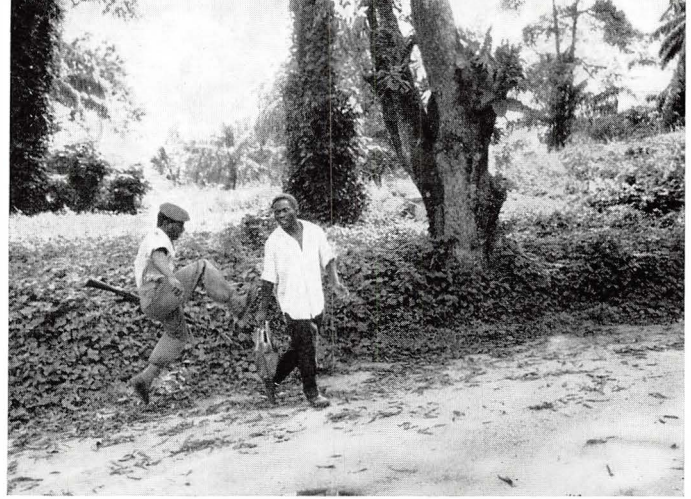


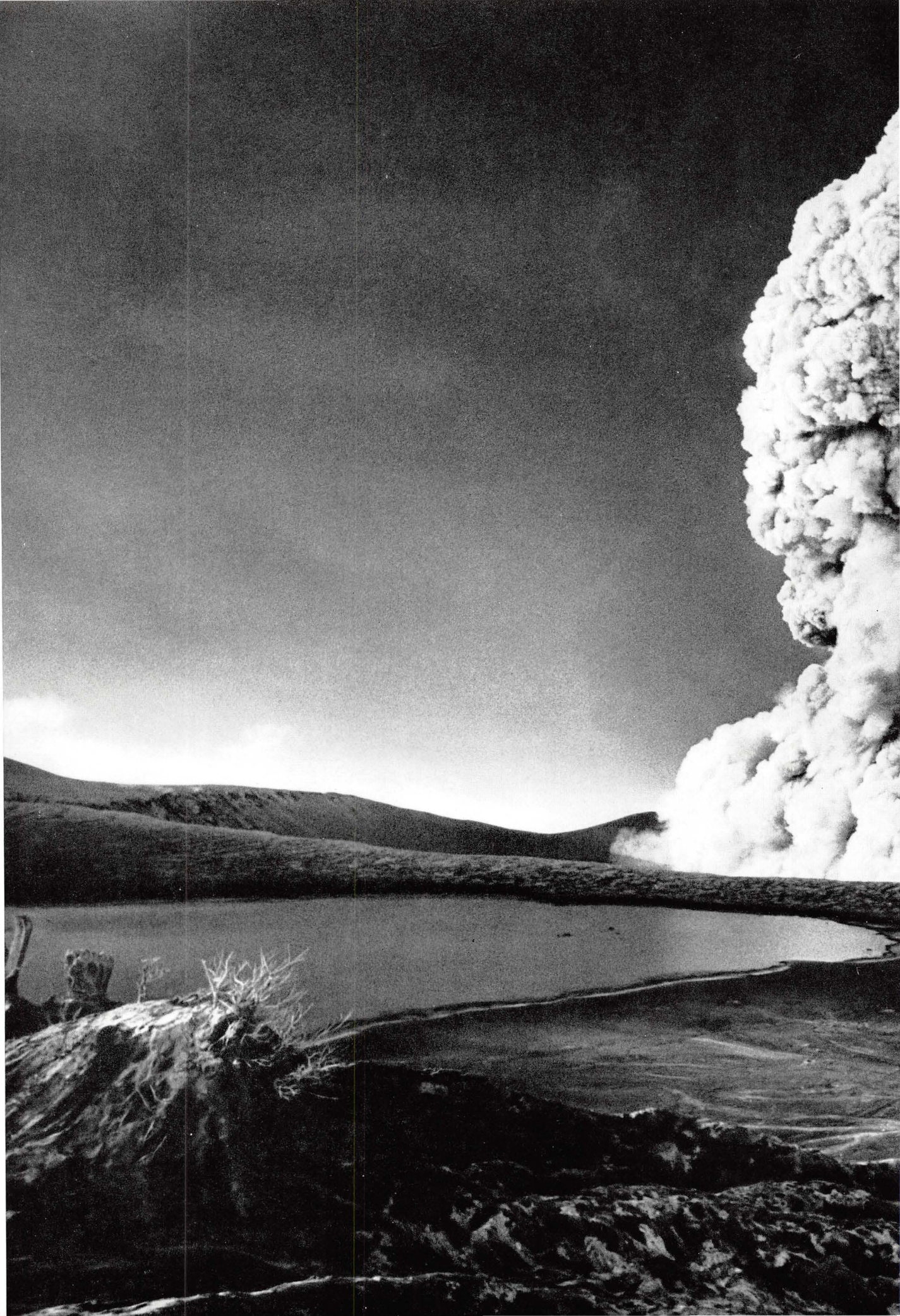


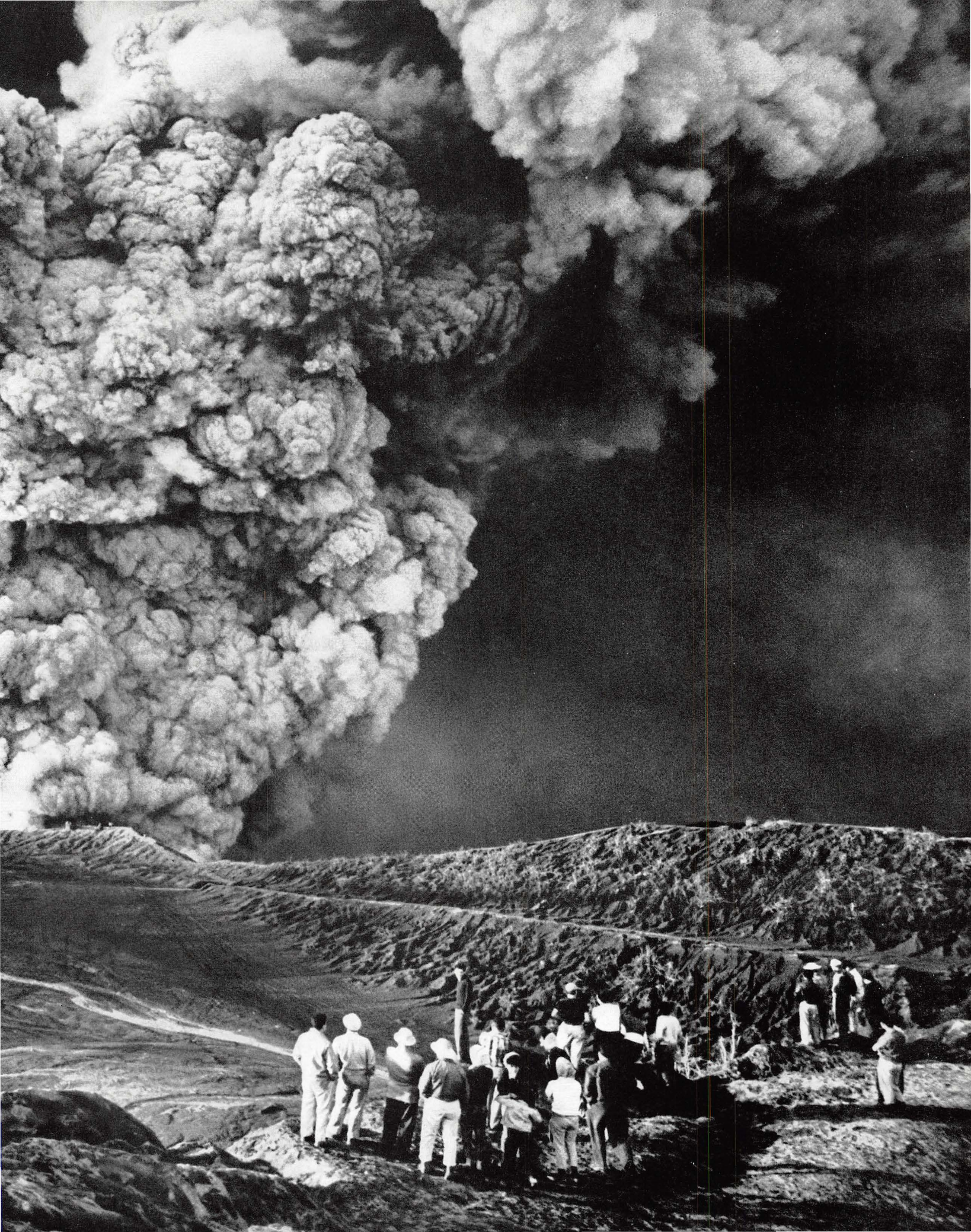






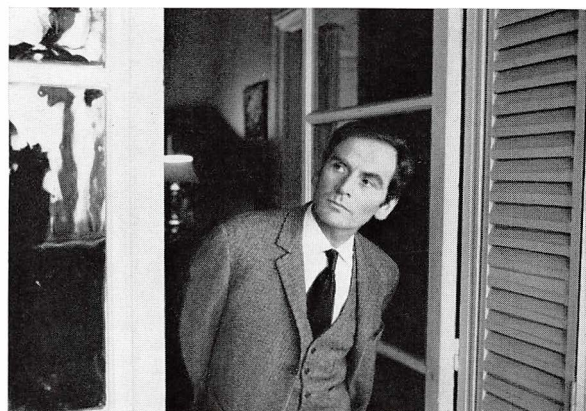
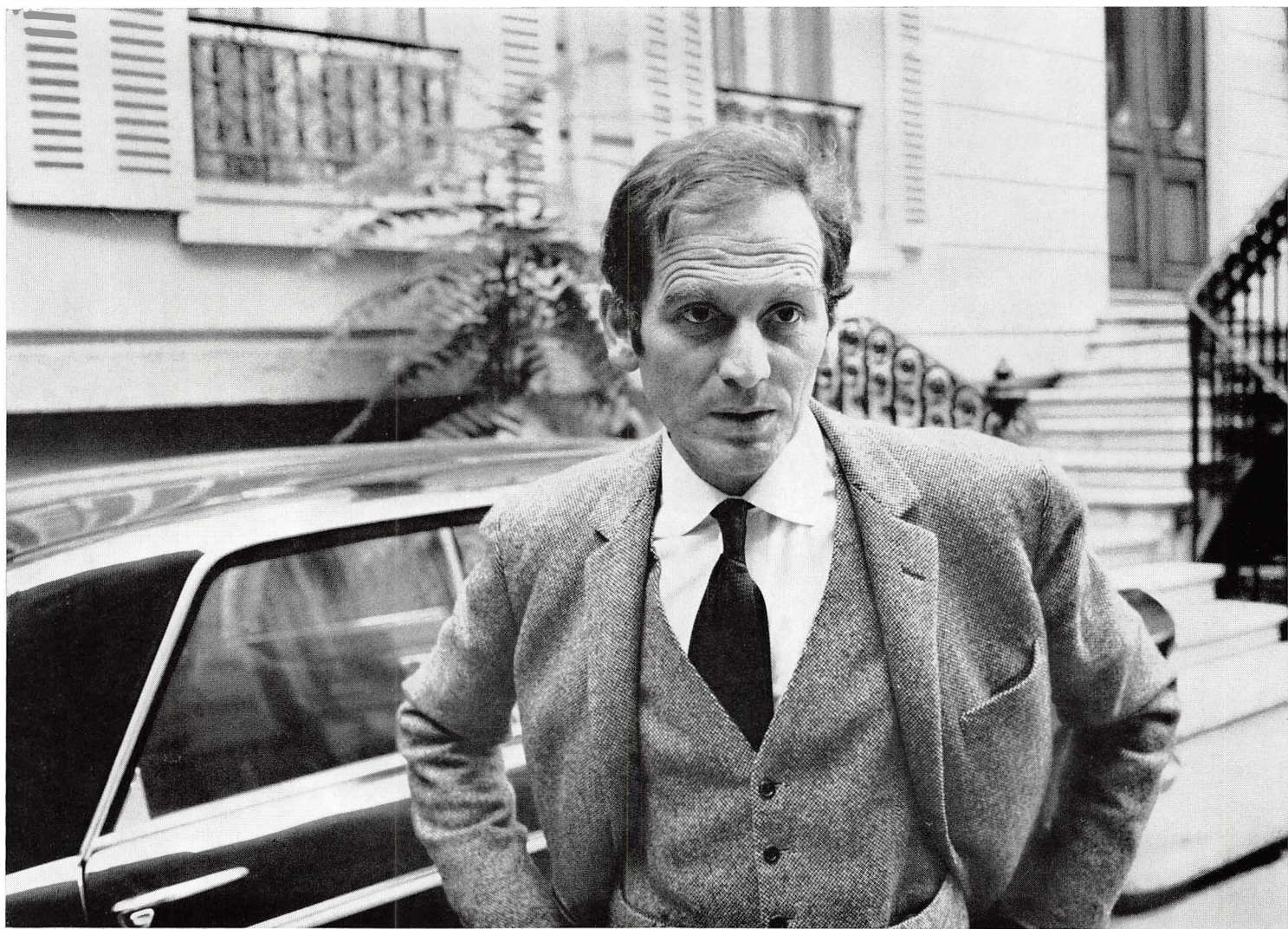


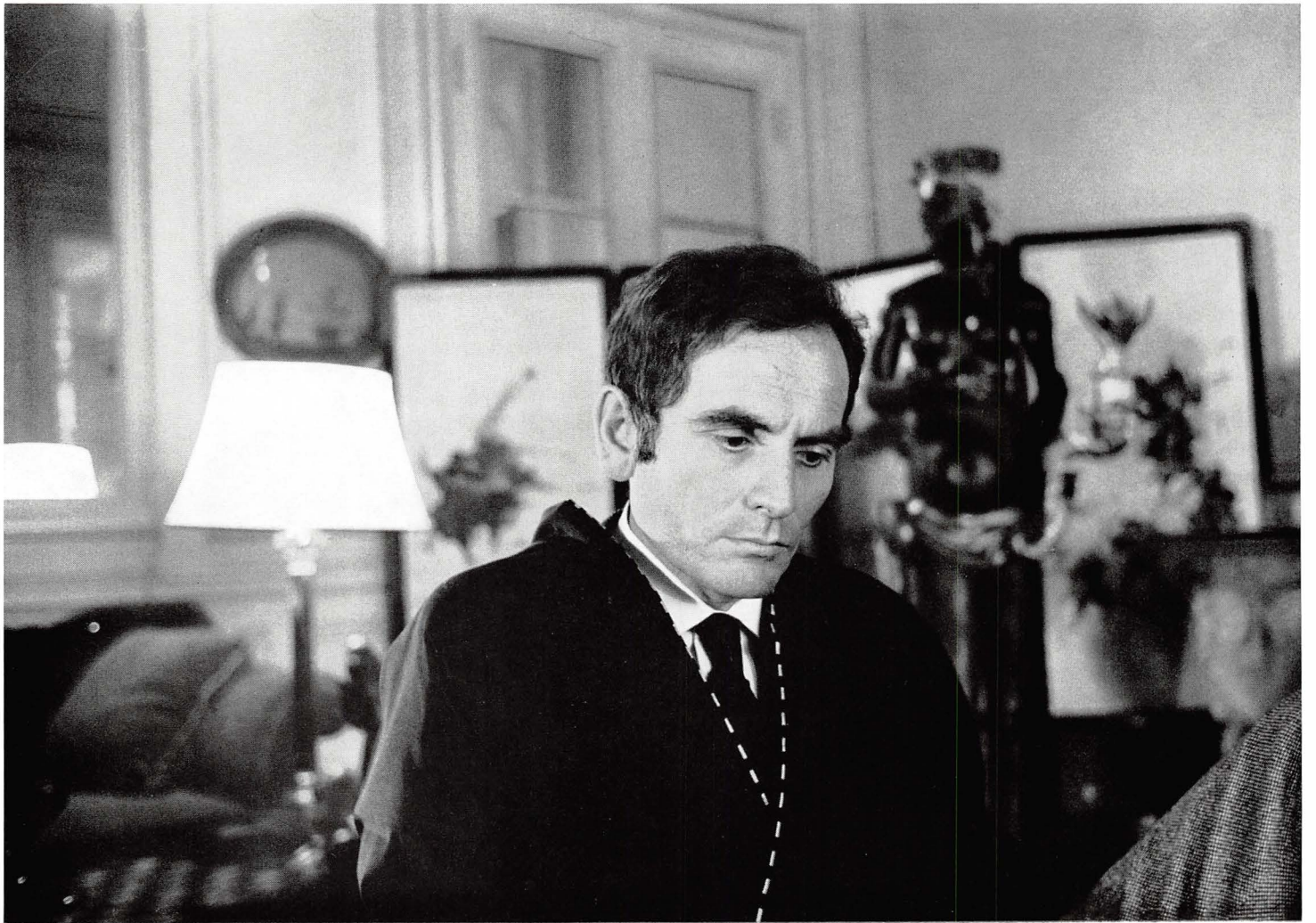
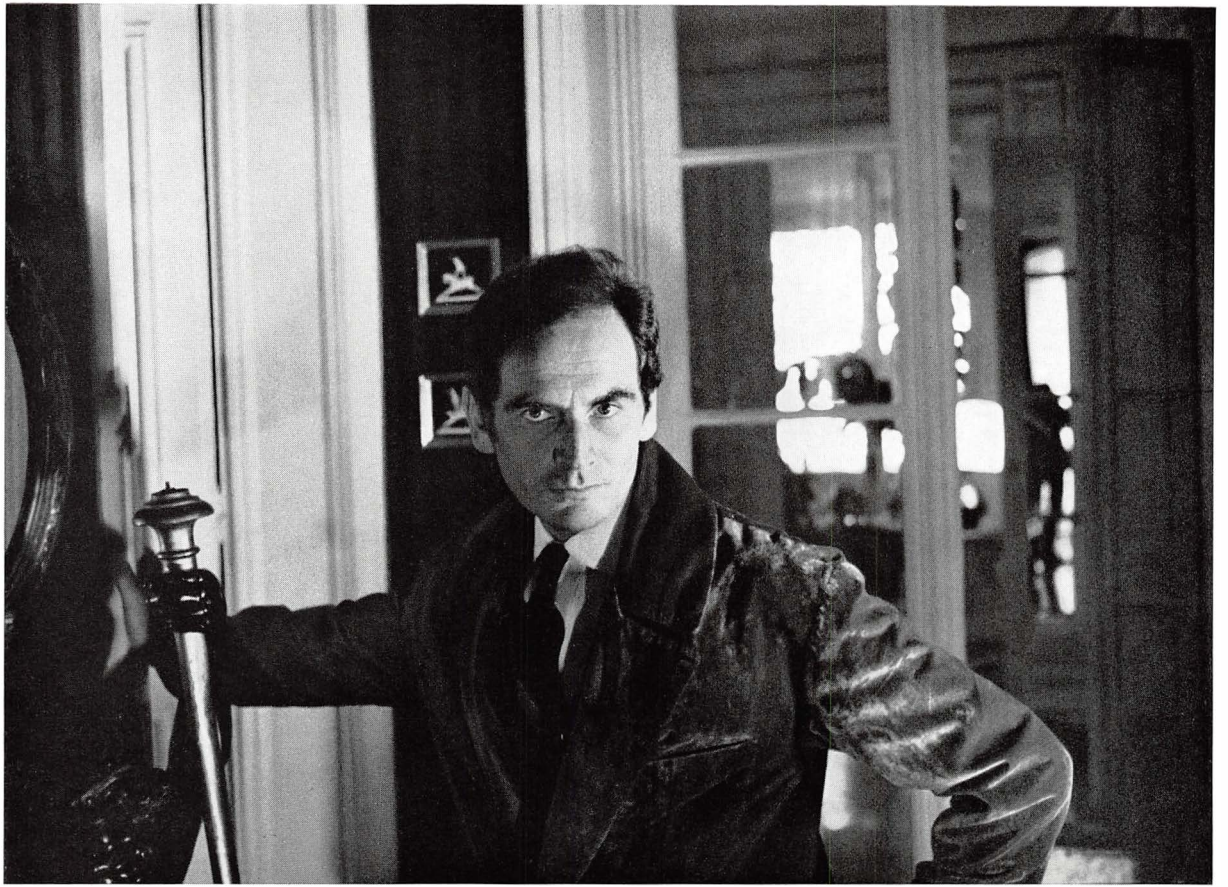


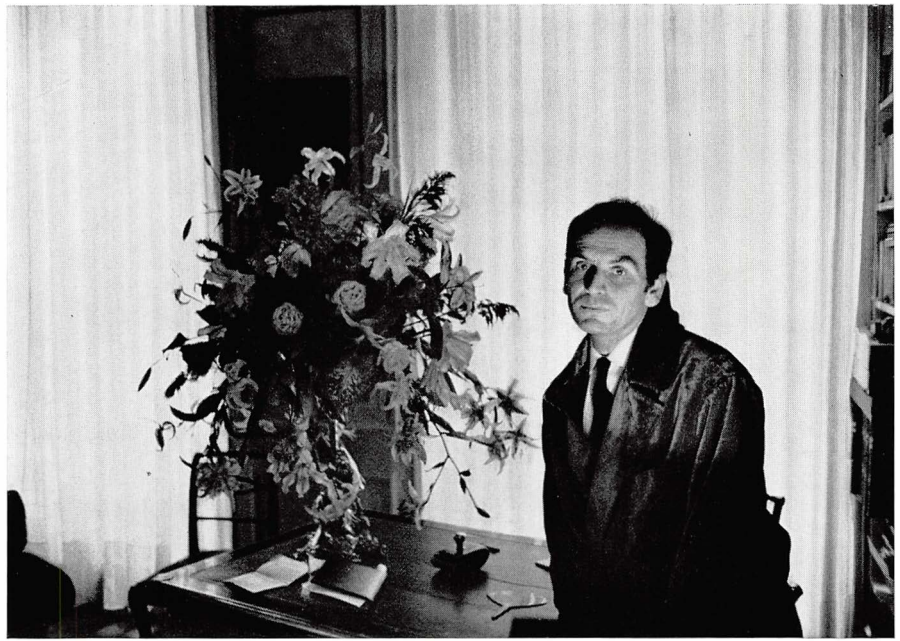




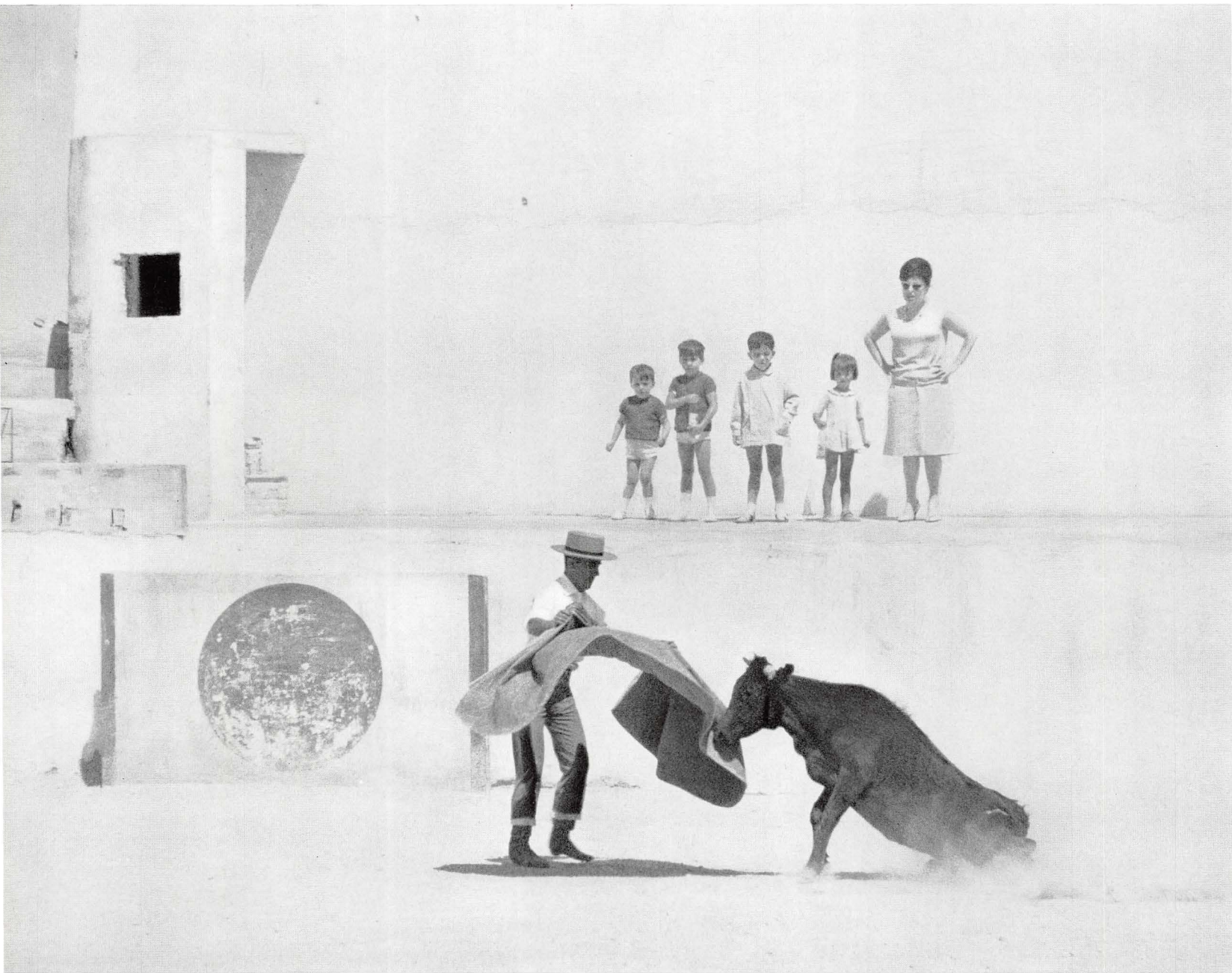


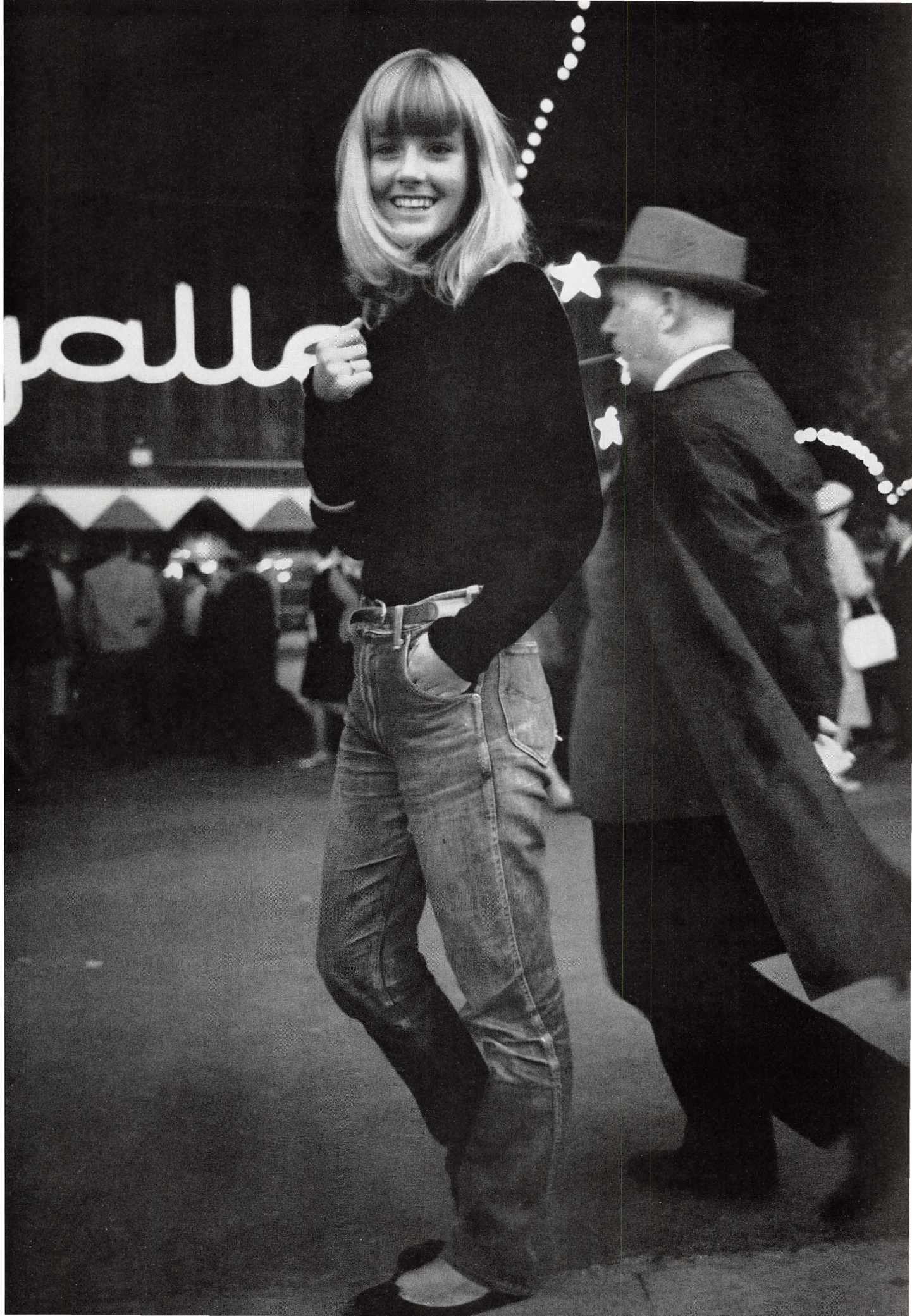




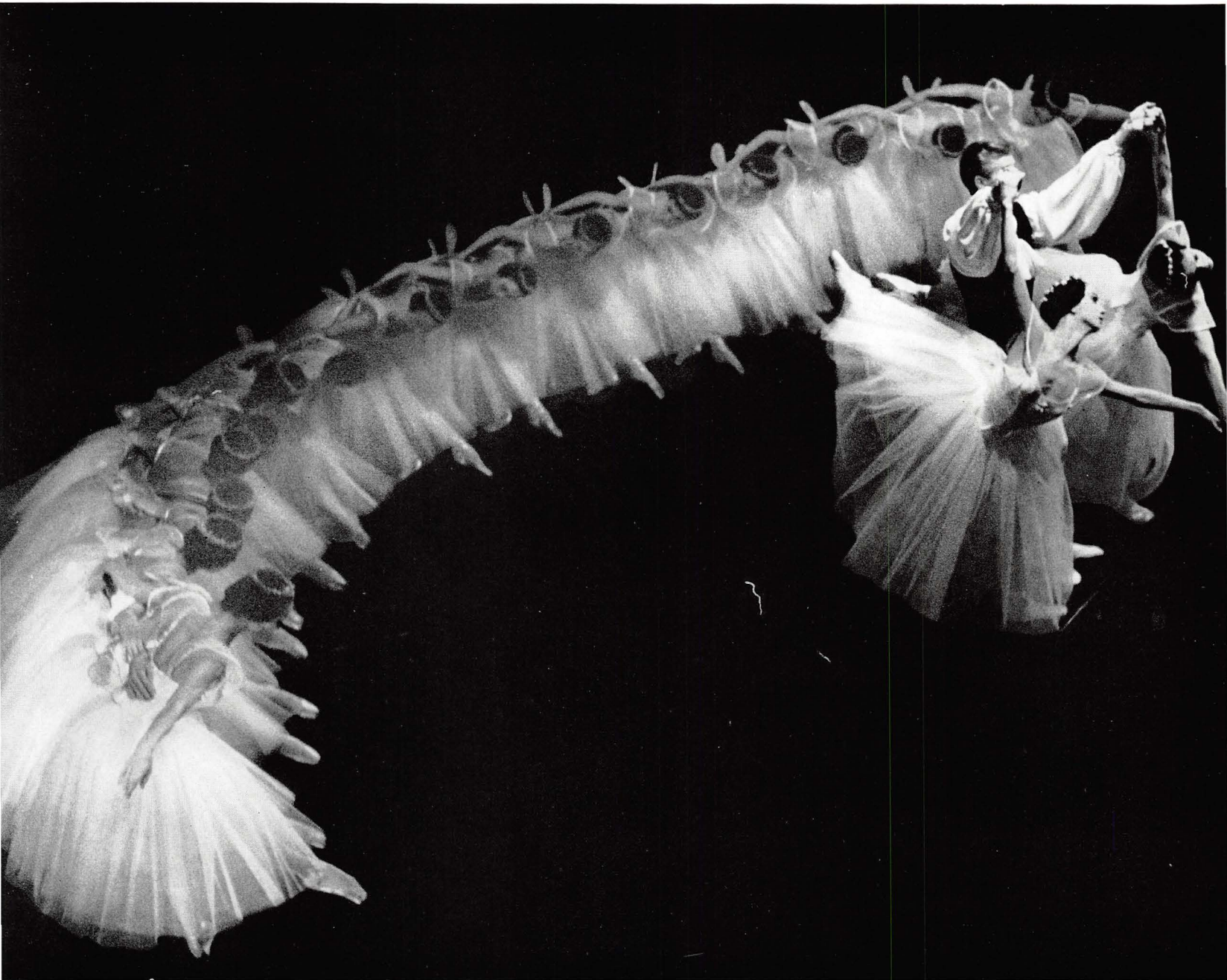






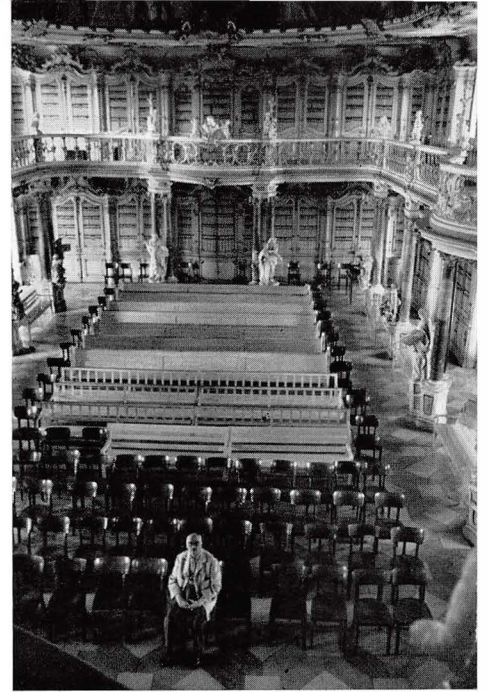


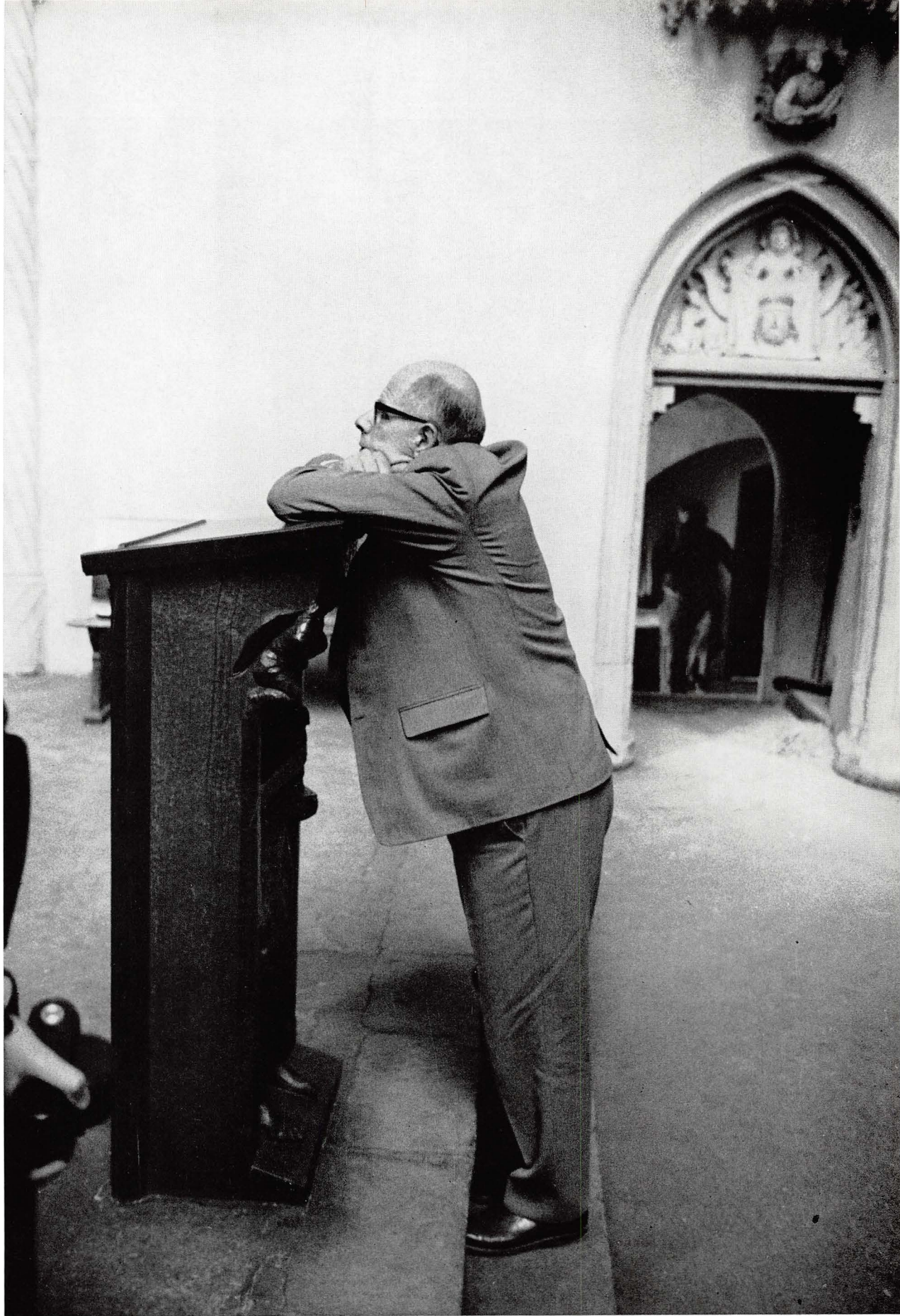






















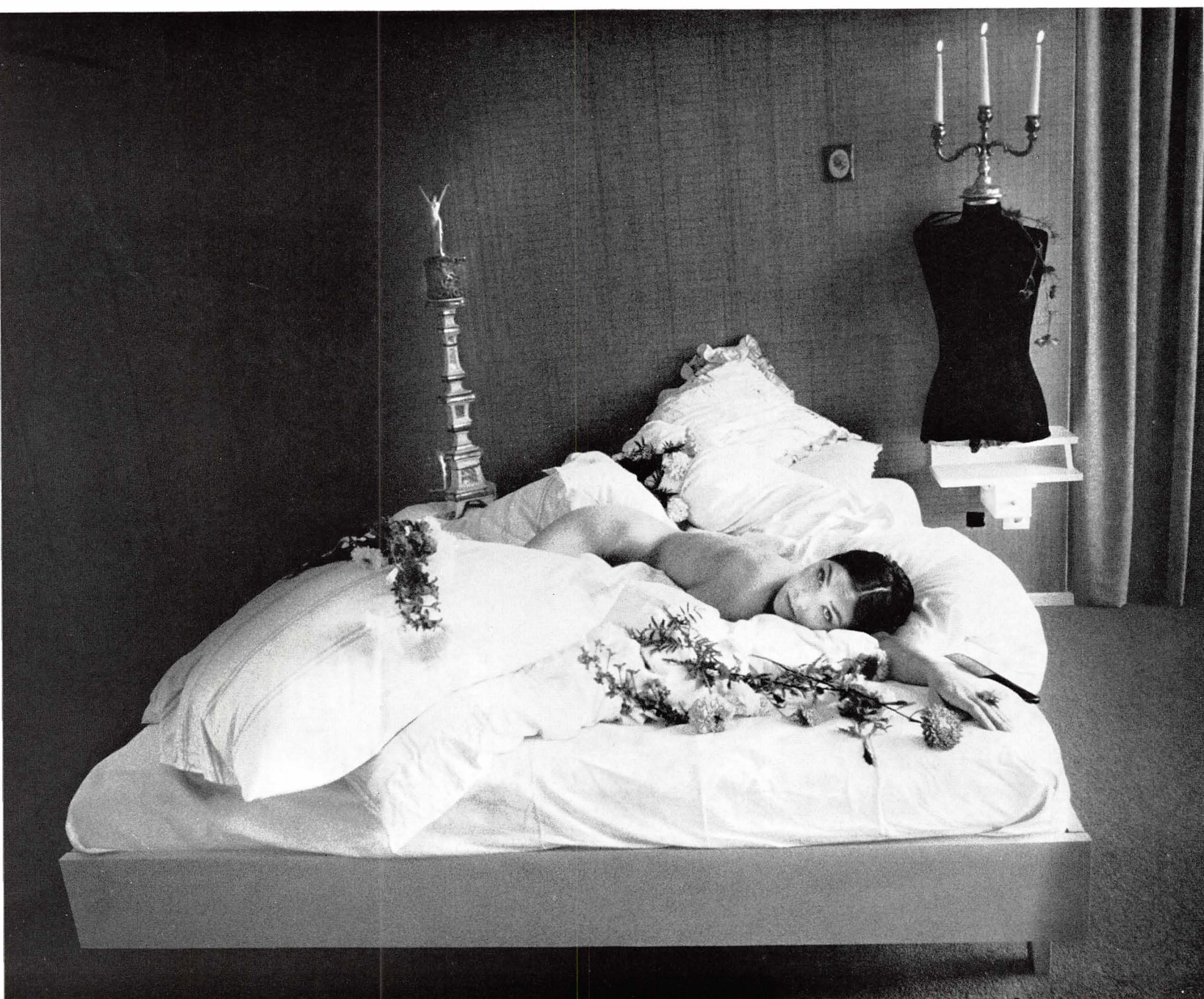




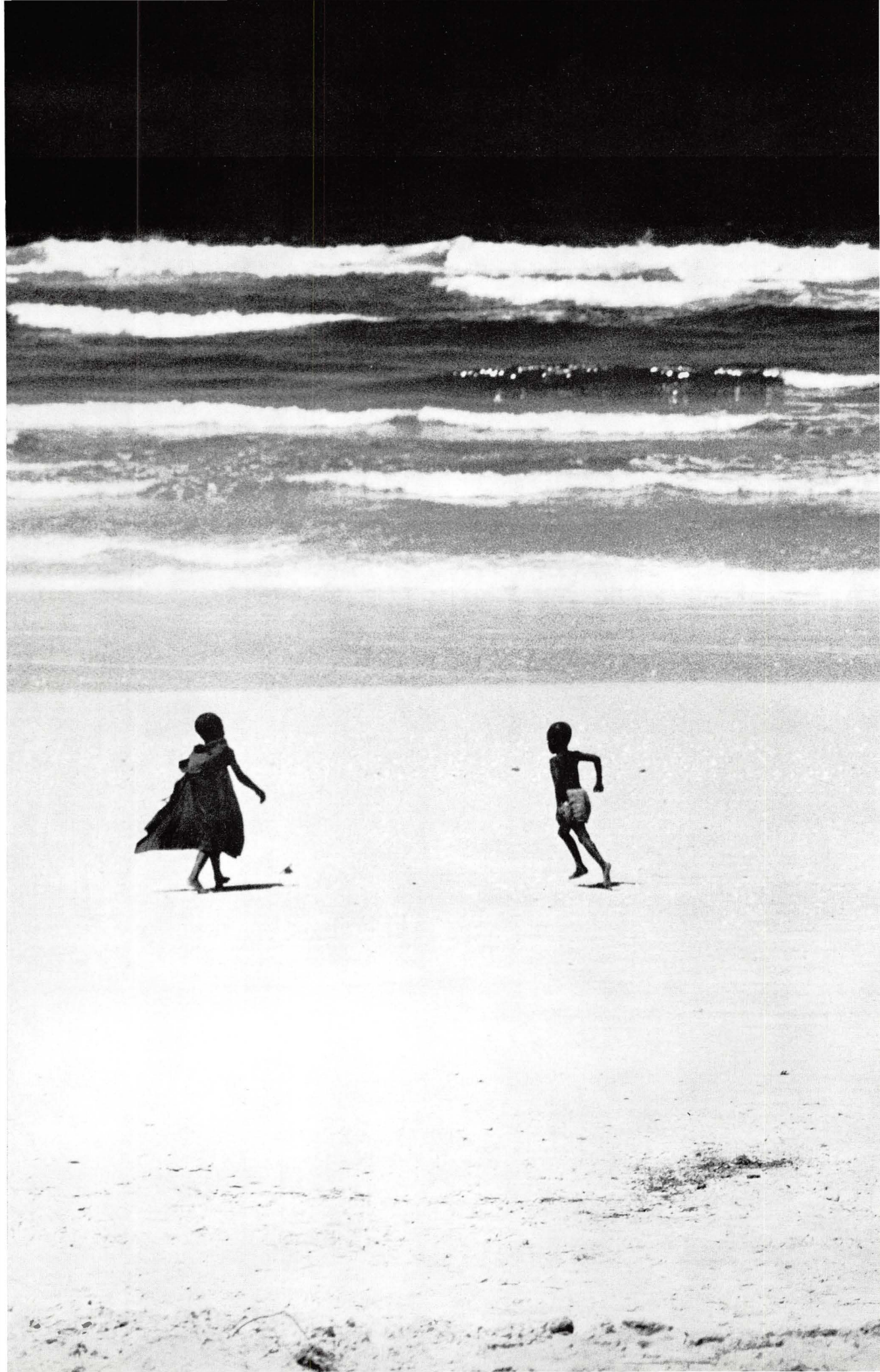










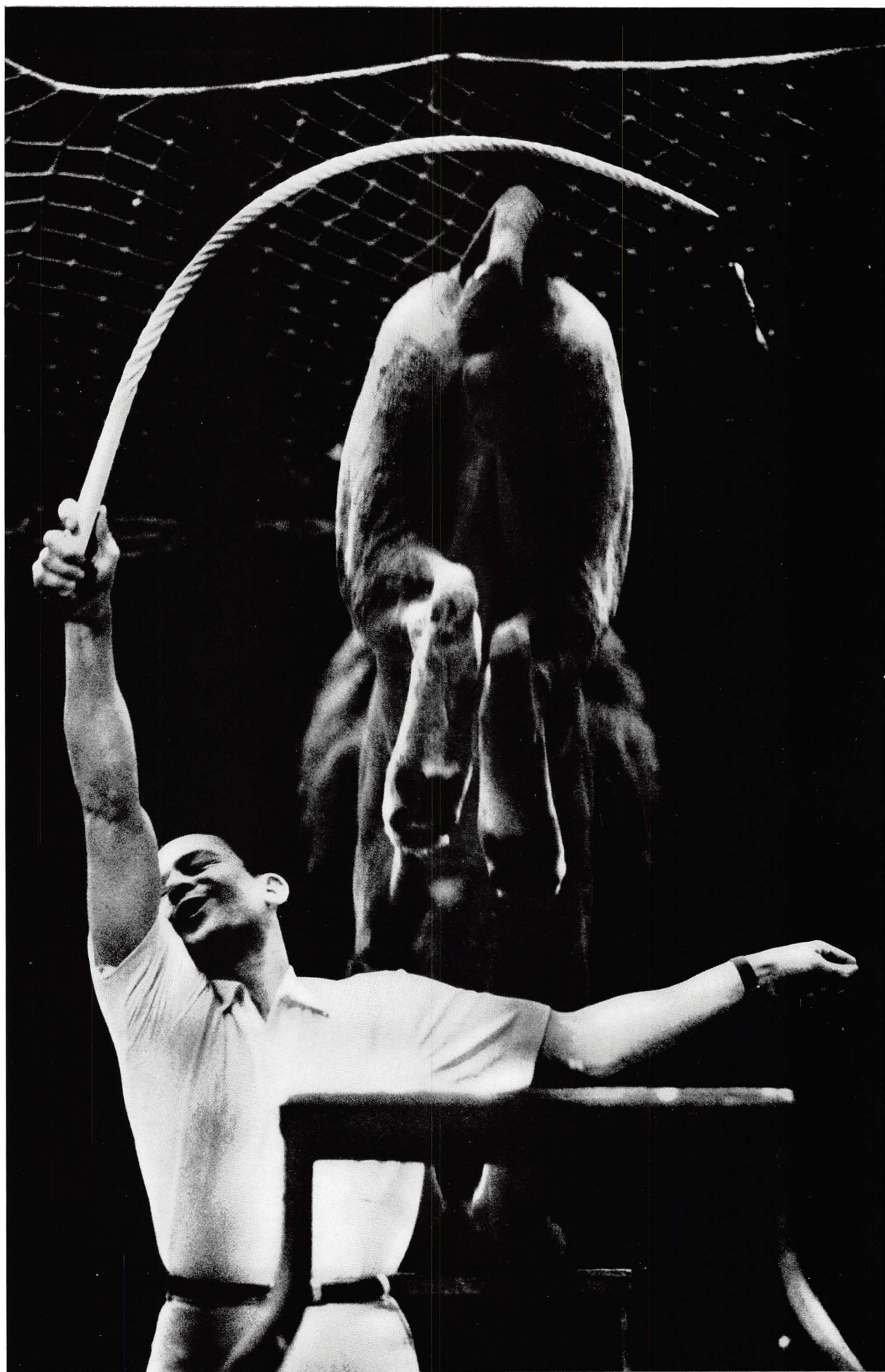
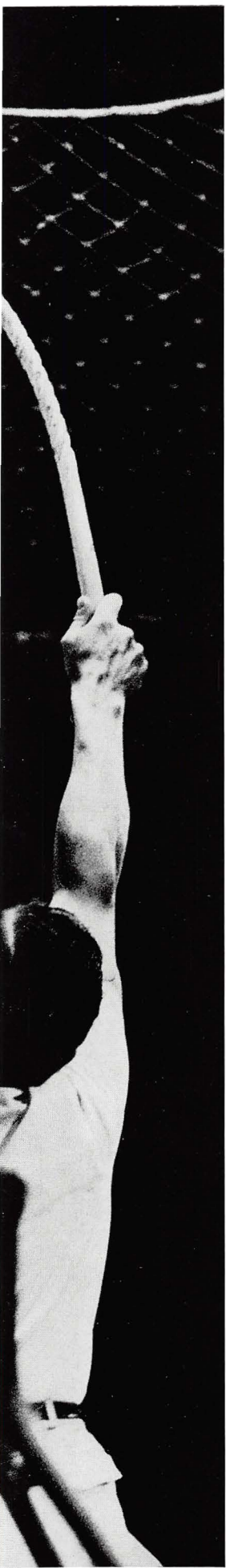














The Jury Comments

The members of the jury for this Annual consisted of three 'practising' photographers, an artist, and an exponent of literature and criticism: Reinhart Wolf is a publicity photographer, Eberhard Seeliger is a photojournalist, Gerhard Jacob an amateur photographer, Hannes Neuner teaches graphic art at the Stuttgart Academy of Art and Oliver Storz is a dramatist, producer and author. The latter whose profession is the written word had the most to say about his impressions of the adjudication for the new Annual.

"Having been a member of the Jury of this Annual once before, one naturally poses the question 'What has changed?' or rather 'Has anything changed at all?' In my opinion quite a bit has changed, both in the pictures submitted and in the standards of the jury. The most striking thing seemed to me to be the unanimity in the scepticism shown by the members of the jury to all types of 'nice' pictures whether it be the 'successful' animal snap shots from the Zoo, the all too sweet child portrait, the chance gag, which glorifies every-day life according to the motto 'The Jokes Life Plays on Us'. All of these pictures had little or no chance of acceptance or even of getting beyond the first preliminary selection round. We have obviously become much less susceptible to the flattery of pictures which set out to please us, much less susceptible to the charming subject.

Another type of scepticism expresses itself in the lack of susceptibility to certain formal media, which are rightly considered to be tricks. They have become more transparent, and less credible with the passage of time—coarse grain, blurred outlines, gloomy romantic underexposure no longer suffice to produce a good picture. The dividing line between artistic necessity and the attempt to attract attention has become very thin indeed. What

at first sight was impressive a few years ago disturbs us nowadays when we look at it more closely. There is even a certain degree of reserve towards those photographers whom we may call 'Graphic Artists with a Camera'. While it is true that a photographer should be able to handle this medium, it can no longer suffice as an end in itself.

Where then do we find photos of real substance? Primarily no doubt in the field of journalism, though by no means exclusively in that field. Here, there are certain qualities which it will be difficult to forget. Here the outstanding quality is a completely refreshing honesty, a pledge to photographic skills, to the profession of transmitted optical information. The objectivity with which a massacre in the Congo or the death struggle of a child in the hands of the doctors is seen and portrayed may be pitiless but it is much more honest than any attempt to be pathetic or touching. Here the report has a certain reverence for the factual nature of the object without subjecting it to formal dramatisation or trimming it to suit the magazine reader. And take a look at the sports photos. They give expression to the dynamism of the battle, the despair of defeat, that stretching to breaking point which great achievements call for. They are not poetic, they are not commentaries, they simply show us – but with supreme skill.

The most striking example of optical reporting can be seen in the picture of the Federal Chancellor and the TV hair-dresser. How many snags had to be overcome here? How easily this photo could have become a caricature, an amusing idyll, a malicious commentary or an ideological propaganda gag and with what a degree of instinctive delicacy all this has been avoided. This confidence in the direct message of the object or of the situation, this respect for the thing itself, this lack of vanity with which the good photographer consciously rejects the artistic gesture, the 'tricks' that suggest themselves – that was my strongest impression when I came face to face with this year's pictures. The reporters are on the way up. Or they reached the top long ago, though we still are not quite aware of the fact."

The artist and teacher Prof. Hannes Neuner sees the selection of photos entirely from the point of view of their artistic value. "Amid this wealth of contributions the following idea repeatedly came to mind: when an artistically gifted person takes photographs the result is a work of art. If this prerequisite is lacking the whole creation is 'shaky' and the effect of the much praised pictorial language is non-existent. In the outstanding

photos we see the results of the years of study that the photographer has spent, we see the mark of the artist in spite of the camera which he uses as a technical aid, this camera with all its idiosyncrasies and difficulties which nevertheless is obedient to the artist's personality. Side by side with those photographers whose work is in the artistic field there are the realistic photographers who show reality and heightened reality and who penetrate into the sphere of surrealist photography. Sometimes too there are psychologists among the photographers, for example in portraiture and in the portrayal of background. (I am thinking of the great mentors Otto Dix, George Grosz and others, as well as of the earlier surrealists, the bold photomontages of Man Ray, Moholy Nagy, Max Ernst). I also came across lyrical photographers whose creative power is so strong that they do not suffocate their subjects – and the loving late romantics who can capture the feel of romanticism with their cameras. Furthermore there are the early and late impressionists who in spite of the wealth of subjects know how to create subjective photos, and of course we also find a number of photographers who deal with the subject of pop-art.

All in all, a surprising wealth of media, and of subjectivity in the message they put over. Let us rejoice at the many languages which creative art speaks."

The amateur photographer Gerhard Jacob from Völklingen found it "a very appealing task to take part in the judging for this Annual along with the professional photographers". He was particularly impressed by the fact "that all five members of the jury were almost always unanimous in their opinions". Another, in his opinion remarkable feature was the wealth of foreign and exotic subjects captured by the cameras of German photographers, for the amateurs never find them in such abundance.

Eberhard Seeliger who for a long number of years has been a reporter with 'STERN' magazine voices the same impressions from his own point of view: "Interesting to see how the world has shrunk for German photographers too." And he too was impressed by the "unanimity with which all the members of the jury decided in favour of the pictures they selected."

And finally Reinhart Wolf, the busy Hamburg photographer, would like to see a greater participation on the part of publicity photographers and more evidence of it in

the Annual, for he believes that they have an ever increasing influence on the face of modern photography and also on our view of the world.

"One can of course be mistaken when one looks back over five years" says Oliver Storz summing up his own impressions, "but to me there seems to be manifest evidence of marked progress."

Gerhard Jacob, District President of the German Association of Amateur Photographers, has been interested in photography for fifty years and in 1952 he became head of the Völklingen Photo Club, which as a result of his outstanding work became one of the leading clubs in the German Association of Amateur Photographers. Early in 1965 he was awarded the distinction "Artiste FIAP" of the Fédération Internationale de l'Art Photographique (International Federation of Photographic Art). He was honoured by the President of the Association of German Amateur Photographers with the award of the gold badge of honour.

Professor Hannes Neuner studied at the Städel School in Frankfurt on Main, under Willi Baumeister and Cissarz and after that at the State Bauhaus School in Dessau under Albers, Kandinsky, Schmidt and Peterhanns. In Berlin he was assistant to the former Bauhaus master photographer Herbert Beyer and assistant to Moholy-Nagy. From 1935 to 1942 he worked in his own Berlin graphic art studio, together with Gropius, Mies van der Rohe and others. In 1949 he was appointed to a chair at the State College of Art in Saarbrücken where he was in charge of the class for free style and applied graphic art, and together with the director Dr. Otto Steinert he founded a class for photographic art. In 1953 he was appointed to a chair at the State Academy of Creative Arts in Stuttgart, and there he is in charge of the department for General Artistic Training – the basic introductory course.

Eberhard Seeliger, Hamburg, is one of the "old brigade" of "Stern" magazine reporters. He originally studied architecture, and while he was in the army began to take photographs privately. After the war he began to work for publisher Henri Nannen and became his first photoreporter. An early car trip through the USSR was followed by an uninterrupted series of reporting trips through Africa, the USA, Canada, South America and all the countries of Europe. "Human interest" subjects have the greatest appeal for him. A selection of his pictures was presented in the 1963 edition of the German Photographic Annual. He has been a member of the jury of this Annual for the last three years.

Oliver Storz is an author, producer and drama expert with Bavaria Studios in Munich. He studied German, English and Romance Languages and switched from secondary school teaching to journalism. He made a name for himself as an essayist and critic while editing the magazine section of the "Stuttgarter Zeitung". He published a volume of stories, entitled "Lokaltermin" (At the Scene of Crime), edited many television plays and adapted classical productions for the screen and in 1963 he was awarded "the special prize for freedom and justice of the Television Show at the Berlin Film Festival" for his television play "The Sleep of the Just". In 1960 the German Photographic Annual published his essay "This Photographic Age".

Reinhart Wolf, Hamburg, is among the busiest and most interesting publicity photographers in Germany today. He was inspired to take up photography by a visit to the New York Museum of Modern Art and through the photos of Edward Weston and Irving Penn. Today in his colour advertising pictures he has succeeded in acquiring a very clearly-defined optical language of his own, which bears the imprint of intense preoccupation with the job on which he is working, and occasionally too of a delicate mannerism. A selection of his works was presented in the 1965 German Photographic Annual.

THE PHOTOGRAPHERS AND THEIR PICTURES

COLOUR PHOTOS

Plate 17

FRANZ LAZI JUN., GDL: COLOUR STUDY

*Sinar Camera 8/10 in., Rodenstock Apo-Ronar 48 cm, Kodak Ektacolor, ap. 45,
Mannesmann-Multiblitz*

This colour study was taken after the photographer had completed a commission for publicity photos of "Luran". The two plastic spoons are standing in a transparent container in which the water is being agitated by a mixer.

Franz Lazi Jun. has the reputation among German publicity photographers of being a specialist in large-format colour pictures. In his Stuttgart studio which is equipped with the most modern aids that technical science has to offer he carries out advertising commissions for almost every branch of industry. The extraordinary precision of his pictures may be considered to be the characteristic feature of his work. For a number of years now he has also worked on the production of his own films. For example in order to show his clients the many different processes which go into the making of a coloured photo poster he made a film entitled "A Photo – A Poster" which was a great success when shown to an audience of German and foreign experts. After many weeks of hard work in a well-known English private zoo he produced the colour film "Birdland" which has already been earmarked as a contribution to colour TV at a future date.

Plate 18

KARRO SCHUMACHER:

ADVERTISING PHOTO FOR A CARPET (DESIGN "NORTHERN LIGHT")

Sinar Camera 18/24, Schneider Symmar f/5.6/30 cm, Kodak Ektacolor Negative, ap. 5.6, 1/25 sec.

Plate 19

KARRO SCHUMACHER: ADVERTISING PHOTO FOR A CARPET (DESIGN "AMPHORA")

Hasselblad, Zeiss Sonnar f/4/15 cm, Kodak Ektacolor Negative, ap. 4, 1/5 sec.

In co-operation with the F+S Advertising Agency in Stuttgart, Karro Schumacher took a large series of colour photos for Vorwerk & Co., Carpet Manufacturers, which were used as posters, shop window placards, newspaper advertisements and catalogues. In each individual case he was concerned with illustrating the advertising slogan "The Magic of a Vorwerk Carpet" by linking the carpet design with an appropriate background to form a pictorial whole. For this reason he flew to Iceland to find in the country of geysers and water-falls the appropriate background for a blue flowered carpet. He spent days and sometimes weeks on various occasions in Iran, Egypt, and Southern Europe in order to find suggestive landscapes to suit exotic carpet patterns. On the Champs Elysées at night he found the right subject for a noble carpet in the Directoire style. Early one autumn morning he photographed a group of riders against the weird background of a derelict castle for a carpet in the Empire style. On Lake Lugano he found a lush overgrown garden for a pattern in southern colours, in Agrigento on Sicily the temple ruins which suited an

antique carpet design, on the Nile the boats and colours for the "Amphora" design, and on the Caspian Sea the rice fields for a modern structural weave carpet in yellow and green colour tones. The landscape motif and the carpet design were blended by masking while the outside photo was being taken and by counter-masking the carpet design in the studio. Sometimes too he succeeded in blending scenery and design by mixing them under the enlarger.

Karro Schumacher, Stuttgart, is one of the busiest and most sought-after publicity photographers in Germany today. His technical skills were for the most part self-taught and his basic knowledge of arrangement and design was acquired during his two years of study at the Academy in Stuttgart and in repeated discussions with personalities from all spheres of creative art. It is characteristic of him that he is violently opposed to any kind of specialisation. He often succeeds in pushing through his own personal and individualistic ideas in the face of the preconceived opinions of large industrial clients or advertising agencies, although of course the battle he is fighting is not for so-called "artistic freedom" but to find the best possible solution to the task upon which he is engaged. In the last few years he has photographed furniture and carpets, lamps and TV sets, textiles, tiles, and many other subjects. His work first appeared in this Annual in 1962. Since then his colour pictures have been published in almost every illustrated magazine, in many publicity publications, catalogues and posters and in every form of photographic advertising.

KARRO SCHUMACHER: ADVERTISING PHOTO FOR OFFICE FURNITURE

Plate 20

Sinar Camera 18/24, Rodenstock Apo-Ronar 36 cm, Kodak Ektachrome B, studio light 20,000 Watts, ap. 5.6, 1/10 sec.

This picture is one of a great number taken by Schumacher for the VOKO Office Furniture Factory in Giessen. He attempted to use coloured accessories to enliven the difficult and often uninspiring subject of modern utility furniture. Occasionally he used the blurred outlines of the office employees moving in and out between the desks to give living content to the unadorned structural forms. The understanding and enlightened attitude of his client helped to make this field of activity, in which the photographer worked over a period of years, yield one of his most attractive series of pictures.

KARRO SCHUMACHER: ADVERTISING PHOTO FOR WALL TILES

Plate 21

Sinar Camera 18/24, Schneider Symmar f/5.6/30 cm, day light, ap. 5.6, 1/10 sec.

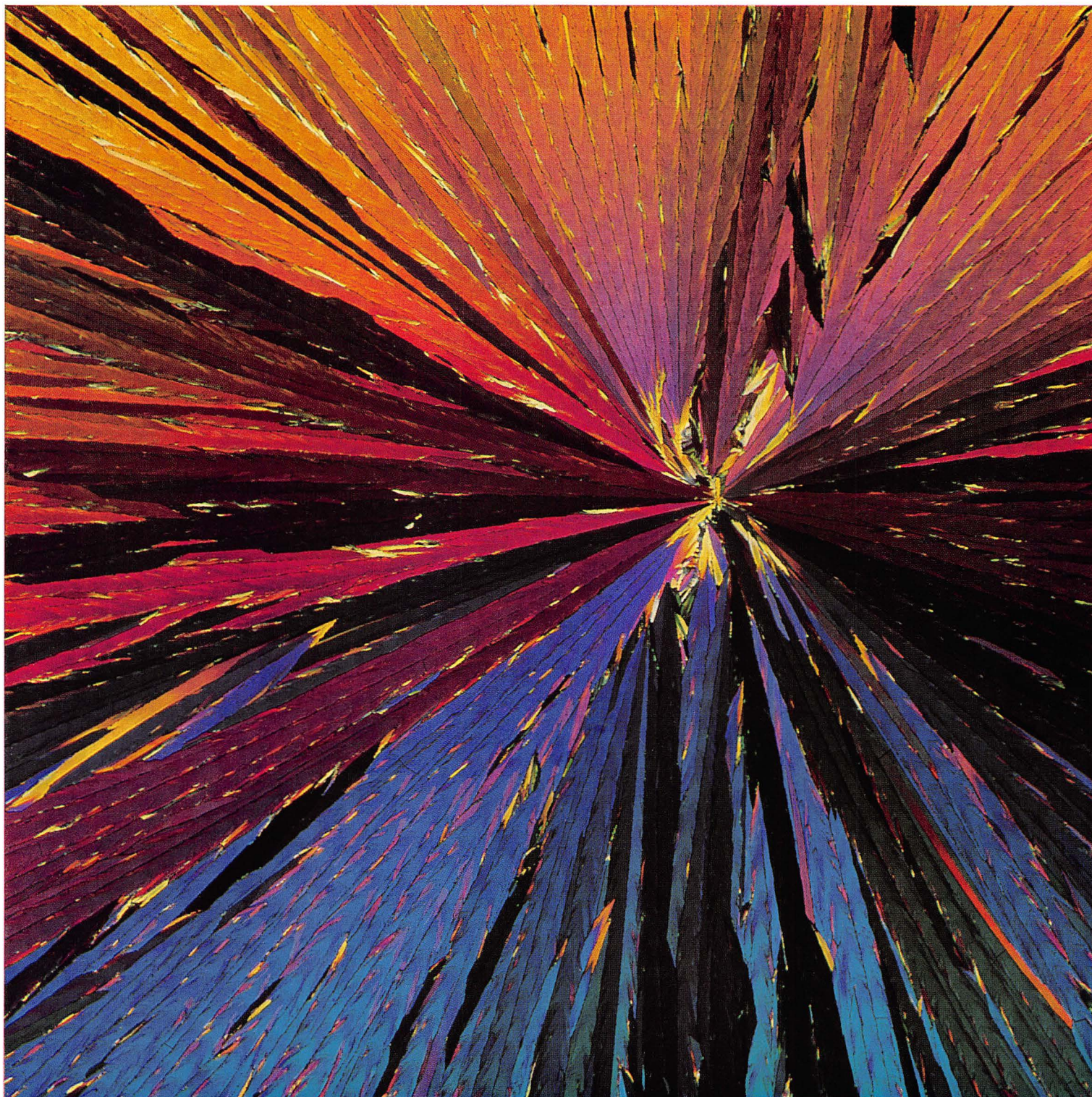
The Impuls Advertising Agency, their client, the Joint Tiles Advertising Board, and Karro Schumacher were brought together to solve the problem of presenting shining wall and floor tiles in their wide range of applications. By the differentiated use of natural light, the use of real situations and the intentional shift of definition and blur the photographer achieved unusually intensive effects. The photos were used as contributions to a publicity journal of the Joint Tiles Advertising Board and as advertising photos in leading illustrated magazines.

KLAUS F. KALLMORGEN: AT THE EXPO EXHIBITION, LAUSANNE

Plate 22

Praktina IV, Pancolor f/2/50 mm, Kodak Ektachrome X, ap. 8, 1/125 sec.

While working on a commission in Switzerland, Klaus F. Kallmorgen visited the Expo 1964 in Lausanne and there he discovered many attractive subjects, among them a bizarre fountain, a detail section of which is shown here. The picture was taken in cloudy weather without a tripod from a raised wooden roadway about 10 feet above the ground, which vibrated all the time because of the constant stream of pedestrians walking across it. The miniature slide was enlarged in the photographer's own laboratory by way of a Kodak 4/5" Internegative and was printed on 30/40 Ektacolor paper.



(Nach einem Motiv von Manfred Kage)



Mit den hochlasierenden, natürlich glänzenden NOVA-vitfarben, die auch für „Das Deutsche Lichtbild“ verwendet wurden, lassen sich höchst differenzierte Farbstimmungen von Foto und Grafik mit größter Originaltreue wiedergeben. So empfehlen sich Druckfarben von K + E, hier nach der Skala DIN 16508: NOVA-vitgelb 1 Q 61, NOVA-vitrot 2 E 61, NOVA-vitblau 4 F 61, NOVA-vitschwarz 288 N

Kast+Ehinger GmbH Druckfarbenfabrik Stuttgart-Feuerbach Postfach 73

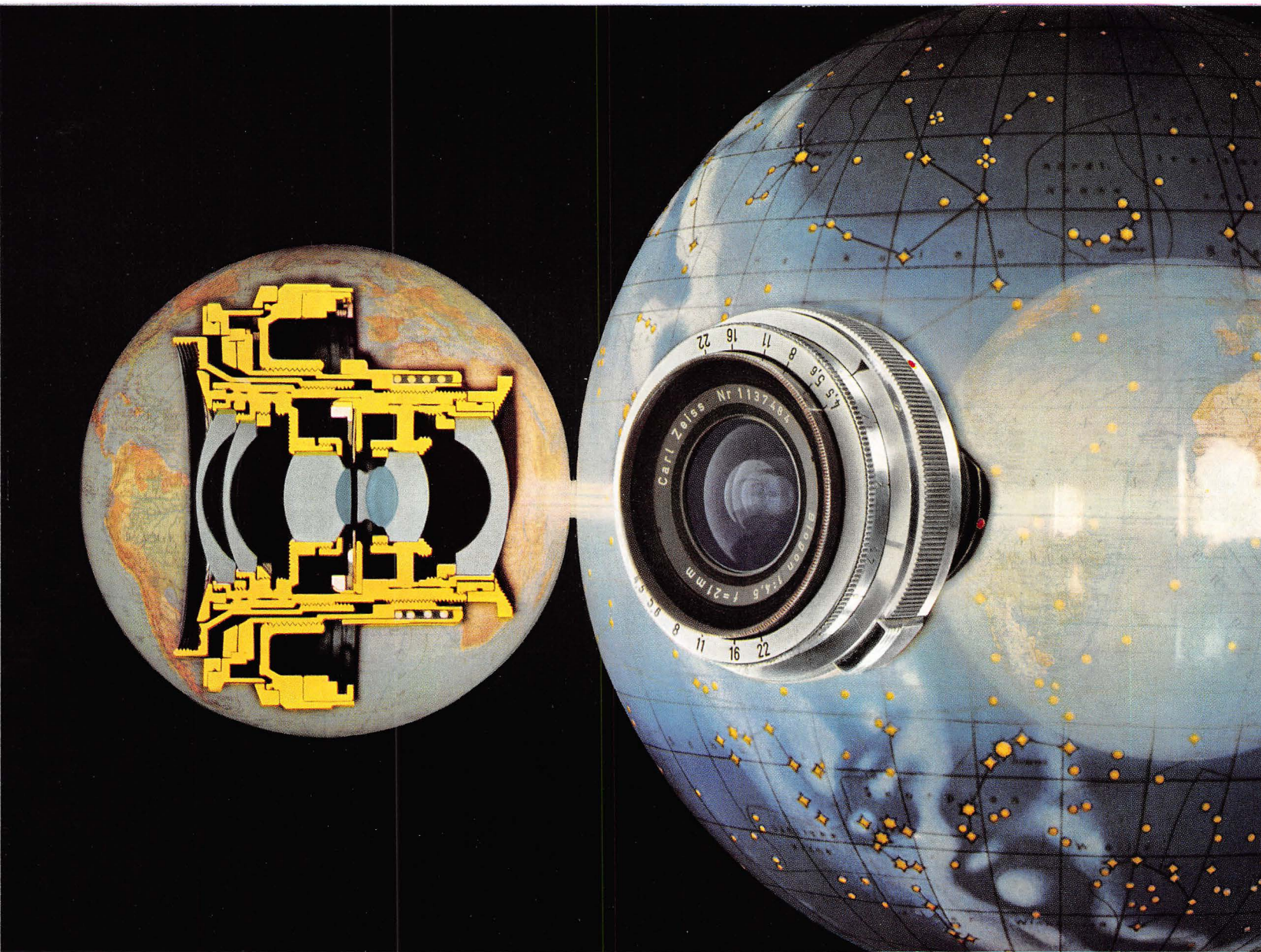
Genie oder Zufall? Heute ist die wissenschaftliche Forschung Grundlage des Fortschritts. In unseren Forschungslaboratorien arbeiten Chemiker, Physiker und Techniker an der Entwicklung neuer Produkte und Verfahren. Hand in Hand damit geht die praxisnahe Erprobung. Die Forderung: Dem Verbraucher immer leistungsfähigere Materialien zu liefern, mit denen er schneller und sicherer zu besseren Ergebnissen kommt. Der Agfacolor CT 18 ist ein Ergebnis dieser Arbeit. Ebenso der neue Agfacolor CK 17 Super 8.



AGFA-GEVAERT



präzision



Präzision in höchster Vollendung kennzeichnet die Fertigung der ZEISS-Objektive. Sie ist die Grundlage der Spitzenleistungen, die mit Namen wie TESSAR, PLANAR, SONNAR, BIOGON verbunden sind.
CARL ZEISS, Oberkochen/Württ.



Das Zeichen weltberühmter Optik

Klaus F. Kallmorgen of Hamburg has trained himself to specialise entirely in colour photos, and in his own modernly equipped laboratory he develops colour slides and colour negatives for colour photographers and agencies. Using the internegative process he also makes large format colour enlargements from miniature slides. As well as carrying out his strenuous studio and laboratory work he is always taking uncommissioned pictures on his own initiative in which he can realise his own ideas of colour composition without being bound to any set scheme. Occasionally this love of uncompromising pictures "on the side" brings him unusual success. Thus it happened that a Hamburg Mineral Oil Company which had seen his private works, commissioned him to do a comprehensive industrial photoreport in which expressly "no holds were barred". In all these cases the miniature slide is the basis of his final selection from which the printed enlargement is taken, by way of the Internegative process.

Plate 23

KLAUS F. KALLMORGEN: HOUSE WITH RED WALL

Leica M 2, Summaron f/2.8/35 mm, Kodak Ektachrome X, ap. 8, 1/125 sec., skylight filter

One grey November day, Kallmorgen photographed the old framework houses on the Reimerstwierte in Hamburg near the Zollkanal and the Harbour. These houses had been spared during the bombing and the demolition. Seen against the background of the skyscrapers on the East-West Road, these old buildings have a very romantic air about them. This photo was taken purely by chance when the photographer made a half turn and saw this bewitched little house in front of the huge red wall. But for the brilliant red of the wall this picture would, of course, never have been taken.

Plate 24

KLAUS F. KALLMORGEN: WATER REFLECTIONS

Praktina IV, Ennalyt 24 cm, Kodak Ektachrome X, ap. 4.5, 1/500 sec.

While spending his summer holidays in Schleswig-Holstein Kallmorgen watched the ever-changing reflections of the water against the boats in the fishing harbour of Kappeln on the Schlei. By watching his subject carefully through the ground-glass screen and making a very brief exposure he succeeded in capturing the rapidly changing reflections — surrealistic forms taken straight from nature.

Plate 25

WALTER E. LAUTENBACHER: BATHING FASHION

Linhof 4/5", Schneider Symmar 24 cm, Kodak Ektachrome diapositive film, ap. 22, 1/50 sec.

On the rocky coast of Sardinia Lautenbacher was photographing the new bathing fashions for the firm of Bleyle in Stuttgart. Together with the firm's publicity manager Leo W. Ernst he arranged several hundred colour photos of bathing fashions for 1965. This picture shows the well-known French mannequin Carla Marlier.

Walter E. Lautenbacher of Stuttgart works as a free-lance fashion photographer. His clients are the big fashion houses and the publishers of women's and fashion magazines. Since 1959 he has photographed over 200 complete fashion sections for one magazine alone. In the years 1964/65 his photographic travels took him to Dakar, Sestriere, Paris, New York, Bornholm, to the Jungfrauoch Mountain, to Sardinia, Sicily and Tunis, together with the mannequins and often with art directors and publicity managers.

Plate 26
—27

ERICH BAUMANN: RAINY START FOR THE FORMULA 1 CARS

Hasselblad, Zeiss Sonnar 25 cm, Kodak Ektacolor Professional S, ap. 5.6, 1/500 sec.

At the International Motor Race on the Solitude Course near Stuttgart Baumann had taken up his position at the start with his long focal length. Shortly before the race was due to start heavy thunder-rain fell and the cars and stands were bathed in a fantastic light. Baumann had already set his distance and was just about to press the release when a camera man in front of him rose from a crouching position and

closed his viewfinder. Thus he took his picture without being able to see it. The result shows that he had focussed correctly.

Erich Baumann of Ludwigsburg did not begin to take photographs until after the last war. He quickly worked his way to the forefront of German sport photographers and is always rushing around by car or plane from one sports event to another. With his 6 × 6 reflex camera and numerous miniature cameras, with telelenses of all focal lengths as well as half a dozen enlargers he copes with the weekly flood of topical pictures which he sends to the daily and sports press. His sports photos have repeatedly been chosen as the best of the year. In 1964 the German Photographic Annual presented a cross-section of his work. A representative book with his pictures from every branch of sport is in preparation, as is also a large-format sports calendar with his finest colour pictures.

BERT BRÜSEL: STEEL WORKER IN FRONT OF A 200 TON STEEL BLOOM

Plate 28

Sinar Camera 9/12, Zeiss Planar, Agfa Color 40 ASA, ap. 11, 1/2 sec.

Bert Brösel took this picture in the Hattingen Steelworks of the Ruhrstahl AG. The enormous 6000-ton forging press was just shaping a huge 200-ton steel bloom which was going to be forged into a high-pressure shell for a two-part synthesis converter. Under the pressure of the forging press, the cinder was forced off the bloom and the glowing hot metal suddenly showed up yellowish red while the silhouettes of the steelworkers in their silvery protective clothing moved in front of it. The photographer took his picture quickly since the temperature was about 1800° F. Within a few seconds the frame of the camera was so hot that he could not touch it.

Bert Brösel served his apprenticeship with Erich Angenendt, the well-known industrial photographer, and the portrait photographer Liselotte Strelow. In 1956 he became chief photographer to a large tool factory in Siegen and from 1961 onwards he was employed by the firm of Ruhrstahl AG. in Hattingen. In 1963 he set up on his own. His work includes not only industrial photos but almost all fields of photography; portraits, architecture and sometimes also aerial photos.

WE PRESENT:

Max Scheler, GDL

Max Scheler, the son of Scheler the philosopher, studied philosophy and psychology at Cologne and Munich and took photographs purely for the fun of it until a meeting with Herbert List made him take an intensive interest in photography. He very quickly realized that he was in possession of a medium through which he could give direct and immediate expression to his emotions and that this activity would enable him to achieve the personal independence which he desired. Since 1952 photography, or more precisely photojournalism, has been his real profession. In the beginning he worked for German and American magazines, then joined the Magnum group in Paris and spent three years of intensive living there before going to Rome in 1954. The years in Paris and Rome awakened his keen interest in Western Europe and the Mediterranean region. He then set off for the first time to travel through Europe and

the Near East. Even then one of the characteristic features of his pictures was that they were not the final and fixed expression of given moments, but always stages in a development. "I want to know how things develop", he said. The journalistic element is of just as much interest to him as the good formal picture. It is only in recent years that he discovered that he possessed a newly awakened leaning towards romanticism in his pictures. In his own opinion he had become rather too much of a journalist and now he is trying to express the things that move him in terms of emotion. The declared purpose of his pictures is to induce his audience to feel, to suffer and to smile with them. Thus it came about that he photographed not only the great personalities of our time — John F. Kennedy, Charles de Gaulle, Chiang Kai-shek, Nikita Krushchev, President Johnson, Konrad Adenauer, Prime Minister Nehru, the Japanese Emperor — but also on frequent occasions the military clashes and the sufferings caused by them: in Iraq during the Suez crisis, in Egypt, in Laos and Vietnam, on the island of Quemoy, and in Algeria. Other subjects to which he has addressed himself are the problems of the wall in Berlin and its human aspects, the people in the GDR, the inhabitants of Silesia today, to mention only a few. His pictures reflect his profound political and social responsibility: his own personality takes a back seat behind the journalistic task in hand. In his work he uses a miniature camera — for short focal lengths from 21 to 35 mm he prefers a Leica, for longer focal lengths from 50 to 300 mm, a Nikkor. For some years now Max Scheler has been a member of the reporter team of "STERN", for which he visited last year Liverpool, the Beatles town, travelled with Krushchev through Scandinavia, spent a holiday on the "red" shores of the Baltic, reported on the Rockers in London and on the "Ball of the Little White Beds" in the Lebanon. In addition he accompanied Johnson and Goldwater on their presidential election tours through the USA, the Queen of England on her visit to Ethiopia, and he photographed Ulbricht in Egypt. Quite a number of his pictures were published in previous editions of this Annual.

Plate 30
—31

LYNDON B. JOHNSON DURING THE ELECTION CAMPAIGN

Nikkor F, Nikkor 200 mm lens, Kodak Tri X, ap. 5.6, 1/500 sec.

For "STERN" magazine Max Scheler was accompanying the two rivals in the American presidential election on their electioneering campaigns through the USA. On September 7, 1964 he had set out from Austin, Texas, with Johnson at 7 o'clock in the morning. At 9 o'clock Johnson attended Church in Arizona. At noon Scheler took this picture in Los Angeles, in the afternoon they were in San Francisco, about 6 o'clock in the evening in Reno, Nevada, and at 9 o'clock in Las Vegas. At 11 p.m. Scheler flew to New York, his report completed. In this picture Johnson, in defiance of the protocol, had allowed the photographers' car to drive in front of his own and made use of the opportunity to demonstrate his sympathies for the negroes. Beside him can be seen Ex-Senator Pierre Salinger, Pat Brown, the Governor of California, and a security officer.

Plate 32

BARRY GOLDWATER DURING THE ELECTION CAMPAIGN

Leica M 2, Canon f/5/35 mm, Kodak Tri X, ap. 8, 1/250 sec.

Max Scheler photographed Senator Barry Goldwater during one of his stop-offs while he was making a three-day tour through the South and Middle West of the USA. The picture was taken at the airport of Tulsa, Oklahoma, against the background of the Boeing 727 which was Goldwater's special aircraft and landed on stubble fields and provincial airports for half an hour to give Goldwater the chance to make an election speech. The costs of the expensive election tour had to be borne by the reporters and photographers or rather by their newspapers, for it is an unwritten law of the American election campaign that the loser can present his bill after the election.

Plate 33

"BARRY! BARRY!"

Leica M 2, Canon f/1.5/35 mm, Kodak Tri X, stadium illumination, ap. 2.8, 1/60 sec.

During Senator Goldwater's election campaign the Republicans, in particular the opponents of racial integration, assembled in the football stadium at Montgomery. The "Southern Belles", the beauties of the South, for the most part daughters of well-to-do families, had dressed up in their ball frocks from the

last college ball to give an enthusiastic welcome to the good-looking, go-ahead sportsman Barry Goldwater. There was not a negro to be seen in the whole of the stadium.

HIGH SOCIETY IN BAALBEK

Plate 34

Leica M 2, Canon f/1.5/35 mm, Kodak Tri X, ap. 5.6, 1/100 sec.

Scheler had been commissioned by "STERN" magazine to accompany the French millionaires and aristocrats to the Ball of the Little White Beds ("Bal des Petits Lits Blancs") in the Lebanon. Two jet planes had brought the company to Beirut where a fairy-tale ball took place that evening in a mediaeval castle. About 4 o'clock in the morning the guests set out on a two-hours' trip to the ruins of the Roman Temple of Baalbek where coffee was served at sunrise. Immediately afterwards the company drove back to Beirut, packed their bags and flew back to Paris. This picture was taken by the light of the rising sun about 5.30 a.m. It was Scheler's feeling that such magnificent monuments should always be visited in gala dress. Here was a complete harmony between the architecture and the visitors.

WALTER ULBRICHT VISITS THE TEMPLE RUINS AT LUXOR

Plate 35

Leica M 2, Schneider Super Angulon f/4/21 mm, Kodak Plus X, ap. 8, 1/250 sec.

"STERN" magazine sent Max Scheler to accompany the GDR delegation to Egypt and on a trip to Luxor. The very large group – at least fifty in number – were grouped around the President of the GDR State Council and his wife all the time so that Scheler could not get a decent picture; so he very diplomatically asked the Foreign Minister Bolz to try to get Ulbricht away from his followers. A GDR journalist said at once: "Aha, now they want to get a picture 'Ulbricht alone in the Desert'" and was suspicious of cold-war tactics. Foreign Minister Bolz got the attractive Egyptian guide to join Ulbricht and his wife, and Scheler was able to take his picture in front of the temple ruins of Luxor in the Valley of the Queens.

IN THE FRENCH QUARTER OF NEW ORLEANS

Plate 36

Leica M 2, Canon f/1.5/35 mm, Kodak Tri X, ap. 8, 1/100 sec.

While doing an America report for "STERN" magazine in 1963, Scheler tried to capture and reveal the mystical, romantic charm of the South which has been forgotten in recent times because of the many bitter realities. So he took a series of pictures in the French quarter, the old town of New Orleans, and came upon this subject in the courtyard of a somewhat dubious pub, where there seemed to be every evidence that Tennessee Williams' characters can be found in the flesh.

THE LIVERPOOL "UNDERTAKERS"

Plate 37

Nikkor F, Nikkor f/3.5/28 mm, Kodak Tri X, ap. 5.6, 1/125 sec.

Scheler was in Liverpool photographing a report of the Beatles and their imitators. There he came upon this group, the "Undertakers", whose macabre name corresponded to their appearance and also to some extent to the atmosphere of this city. He took his picture against the background of the Old Cathedral.

A "ROCKER" IN FRONT OF THE ACE CAFÉ IN LONDON

Plate 38

Leica M 2, Canon f/1.5/35 mm, Kodak Plus X, ap. 11, 1/60 sec., Braun Hobby F 80 electronic flash

In the summer of 1965, Scheler was in London doing a report on Mods and Rockers, which unfortunately has not yet been published. In front of the Ace Café on the North Circular Road the Rockers meet up with the "Scorpions", a gang from the suburb of Finchley. For a whole week Max Scheler rode with them through the desolate suburban streets of London and was even made an honorary member of their group. He soon gained a certain measure of understanding for their crazy way of dressing and behaving: their miserable environment is a challenge to them to behave in this way.

Plate 40

SVEN OLOV HÅKANSSON: BUILDING AN ATOMIC REACTOR

Hasselblad Super Wide, Zeiss Biogon, Kodak Tri X, ap. 16, 1/250 sec.

For the press department of the firm of AEG, Håkansson was taking a series of pictures about the first large German atomic power station at Gundremmingen on the Danube. From a chimney stack opposite he managed to get this picture of the reactor housing under construction, which the technicians had christened the atomic cactus.

Håkansson is employed as a photographer in the press section of the firm of AEG in Frankfurt on Main. The jobs he has to tackle range from photographing small electrical appliances to atomic reactors, from photographic series on the construction of a factory to providing all the photographs for an Industrial Fair. The peaceful use of atomic energy is one of the subjects to which he devotes a good deal of work.

Plate 41

SVEN OLOV HÅKANSSON: GIRL PLAYING BALL

Leica M 2, Telyt f/4.5/200 m, Kodak Tri X, ap. 11, 1/250 sec.

During a reporting trip to Sweden, Håkansson photographed children on holiday in the country and saw this little Swedish girl whom he photographed unobserved from some distance away.

Plate 42

WERNER F. VOLLMER: OLYMPIC ELIMINATION HEATS

Edixa-Reflex, lens f/4.5/240 mm, Kodak Tri X, ap. 5.6, 1/500 sec.

Vollmer was in Jena photographing the Olympic elimination heats. Since he had not been given an admission card he had to take his pictures from outside the enclosure, but still succeeded in getting this photo and the next one. This picture shows the long-jumper Helga Hoffmann with a jump over more than 20 feet.

Werner F. Vollmer of Munich studied at the Bavarian State College of Photography and has been working as a free-lance for the last year and a half. His main job is reporting for the "Sport-Illustrierte", for which he travels around every weekend taking photoreports and cover pictures.

Plate 43

WERNER F. VOLLMER: LONG JUMP

Rolleiflex, Zeiss Sonnar f/3.5/75 mm, Kodak Tri X, ap. 11, electronic flash

The picture was taken at the German Indoor Championships in Stuttgart in March 1965. Armin Baumert jumped 7.26 metres and came in fourth instead of first with his jump, which for Vollmer meant that he had taken a good photo which had no chance of being printed in the sports papers.

Plate 44
—45

JOCHEN BLUME: THE RATZEBURG ROWING EIGHT

Leica M 3, Telyt f/5/400 mm, Kodak Tri X, ap. 5.6, 1/250 sec.

Jochen Blume wanted to photograph the crew of the famous Ratzeburg eight for "STERN" magazine. In grey, rainy weather on a dull day trainer Adam did a 12 miles stretch with the crew in order to produce convincing evidence that rowing is a strenuous sport. The photographer was successful in taking this picture with a long focal length from the trainer's motor boat.

Jochen Blume wanted to photograph the crew of the year as a reporter for Germany's biggest daily newspaper "BILD". Since July 1964 he has been a member of the reporter team of "STERN" magazine and takes photographs of all kinds of different subjects as they crop up in magazine publishing. He is very

anxious to avoid specialisation, and so he accompanied the Pope on his journey to the Holy Land, went to Tokyo for the Olympic Games, visited Hawaii and Mexico, took fashion photos in Paris, and photographed stars of film and sport. His greatest ambition is to photograph those things which move or surprise him, making as little use of technical aids as possible. The result of his efforts in this direction is a series of animal photos in which he presents the feathered and hairy creatures in natural and convincing compositions.

JOCHEN BLUME: SHOOTING ON THE LUNEBURG HEATH

Plate 46

Nikkor F, Nikkor 200 m, Kodak Tri X, ap. 4.5, 1/500 sec.

One misty autumn day Blume accompanied the guns and beaters on the Luneburg Heath and shot with both his gun and his camera. This picture shows the sportsmen assembling for the next circular beat.

JOCHEN BLUME: ELKE SOMMER

Plate 47

Nikkor F, Nikkor 105, Kodak Tri X, ap. 4.5, 1/1000 sec.

In Erlangen Jochen Blume was making a photoreport on the much discussed film star Elke Sommer. The wild enthusiasm of her white poodle did a great deal to prevent the pictures from being stiff. This photo was taken in the film star's garden in the hard light of the afternoon sun.

WOLFGANG KUNZ: STONE GATE-POST

Plate 48

Mamiyaflex, Mamiya-Sekor f/4.5/180 mm, Kodak Tri X, ap. 5.6, 180 sec.

This old gate-post in Frankfurt had repeatedly attracted the photographer's attention. One night when he was going home late from work he saw this stone pillar between the light of the dusk and the street lamp. He fetched his camera and took this photo.

Wolfgang Kunz served his apprenticeship as a compositor and originally intended to become a commercial artist. His encounter with photography made it clear to him that he could express himself more freely and unrestrainedly through this medium. He studied under Prof. Steinert in Essen, under Kilian Breier in Darmstadt and since 1965 has been a student of Hans Meyer-Veden at the Hamburg College of Creative Art. On study trips he has visited Brittany, Ireland, Norway, Morocco and Prague. In all his pictures he is concerned with finding the best solution for both form and subject, form being for him of primary importance.

KLAUSPETER VOLLMER: MONTENEGRIN LANDSCAPE

Plate 49

Plaubel Peco 9/12, wide-angle lens, Pan film, red filter

During a four weeks' study trip to Yugoslavia Klauspeter Vollmer succeeded in taking this landscape picture. It depicts Kotor Bay and the coastal mountain range of Montenegro in the late evening when the sun was in a particularly favourable position above the water-level of the bay.

Klauspeter Vollmer, who is 23, served a three years' apprenticeship as a photographer in Stuttgart and is now in his fifth term at the Folkwang School in Essen. His favourite subjects are architecture and landscapes, which he has photographed during several trips through Greece and the Balkan countries.

JÜRGEN HEINEMANN, GDL: SIESTA

Plate 50
-51

Leica M 2, Elmar f/4/90 mm, Kodak Tri X, ap. 8, 1/150 sec.

In Mokolo in the State of Cameroon the new prefect was to take office. The chiefs from the surrounding villages and tribes had set out to take part in this event, taking their followers with them. When the

prefect's arrival was delayed many of the riders who were to form the guard of honour took the opportunity of having a siesta.

Jürgen Heinemann from Essen is an unusually gifted member of the German photographic profession. He received his photographic training under Prof. Steinert at the Folkwang School in Essen. Year after year his picture series have won a place for themselves on numerous pages of this Annual. The "German Photographic Annual" published his gripping series on the "Holy Week in Seville", his mysterious and beautiful South America pictures which he had taken on two extensive trips through the countries of Central and South America for the "Adveniat" campaign, and this year the fruits of his South Africa trip. In the autumn of 1965 he is off to Asia for 3 months, probably to Indonesia and the Philippines.

Plate 52

JÜRGEN HEINEMANN, GDL: NEGRESS WITH A HERD OF GOATS

Leica M 2, Summilux f/1.4/35 mm, Kodak Plus X, ap. 11, 1/125 sec.

Heinemann was working on a photoreport about the water problems in Upper Volta. At an open pit near the village of Fada N'Gourma he saw the negroes drawing water, and took this photograph.

Plate 53

JÜRGEN HEINEMANN, GDL: MARKET IN THE BUSH

Leica M 2, Telyt f/4.5/200 mm, Kodak Tri X, ap. 5.6, 1/100 sec.

Jürgen Heinemann discovered this market in the bush while travelling all over Cameroon in a car.

Plate 54
—55

JÜRGEN HEINEMANN, GDL: CHILDREN AT PLAY IN CAMEROON

Leica M 2, Elmar f/4/90 mm, Kodak Tri X, ap. 5.6, 1/60 sec.

At a school in Mokolo, Cameroon, Heinemann photographed children who were having lessons in the open space in the village. Thereafter he stayed for another 2 hours and watched them at play through his camera.

Plate 56

HEINER RIEBESEHL: "HAPPENING"

Leica M 2, wide-angle 28 and 35 mm, Pan Film

Riebesehl had already dealt several times with "happening". He photographed these scenes during an event of this kind in the René Block Gallery in Berlin. "Happening", this highly controversial form of art which is attracting an increasing amount of attention, is defined in the catalogue "New Realists and Pop Art" published by the Berlin Academy of Arts as follows: "The 'neodadaistic' opposite of Richard Wagner's 'Total Art'. A happening improvised or staged by an artist, seen against a background which he has created, the presentation of situations which are not bound to any room or level, in which the spectator is involved as an active or passive participant." Since they were almost the only reports of their kind, Heiner Riebesehl's "happening" series appeared in many magazines and daily papers.

Heiner Riebesehl served his apprenticeship as a druggist and photo salesman. For two years now he has been studying under Professor Steinert in Essen. He wants to be a photojournalist.

Plate 57

MICHAEL ENGLER: LONDON STREET SCENE

Edixa-Mat, Schacht Travegon f/3.5/35 mm, Agfa Isopan Record, ap. 3.5, 1/25 sec.

Engler had been commissioned by a London firm of magazine publishers to make a colour report about a department store. When his job was finished he spent another ten days in the city on the Thames to photograph subjects of his own choice.

Michael Engler of Kiel intended to become a mechanical engineer. He was so impressed by the exhibition "Family of Man" that he discontinued his studies and went to the Kiel School of Arts and Crafts and later on to the Hamburg College of Creative Art to study photography and photo-graphic art. He owes a great deal of his inspiration to his teacher Professor Troeger. His earliest commissions took him to Italy and England, Tunisia and East Berlin. He is particularly anxious to report on men and women of our times in his own photographic language. He is convinced that photography today is closer to literature than to the creative arts. The photographer must become an author and ought not to be satisfied with formal expression in his work.

MICHAEL ENGLER: PARIS CAR QUEUE

Plate 58

Edixa-Mat, Isco Westenar f/3.5/135 mm, Ilford FP 3, ap. 8, 1/250 sec.

This picture was taken during a brief trip to Paris which Engler made while he was a student. His purpose was not so much to depict a Paris street as human life in the modern city.

MICHAEL ENGLER: UNDERGROUND ADVERTISING IN LONDON

Plate 59

Edixa-Mat, Isco, Westenar f/3.5/135 mm, Ilford FP 3, ap. 8, 1/250 sec.

While he was in London in the course of business the Kiel photographer kept on coming across this gigantic poster of a woman advertising men's shirts and holding in her hand an apple with a bite out of it. On one of his last days in London he succeeded in getting a convincing picture of the poster. He watched the trains pass into the underground station until he got the contrast he wanted: the man in the compartment in front of the figure on the poster.

STEFAN MOSES, GDL: THE GERMANS

Plate 60
-65

Stefan Moses, who is attached to the staff of "STERN" magazine, had parts of his large-scale report on the Germans published in last year's "German Photographic Annual". Some of these pictures had already appeared in "STERN" magazine, and the whole is planned to be published as a complete and final work in book form. The representatives of the German citizenry, which appeared last year, made up the first chapter in this comprehensive book, the photos of German politicians formed a second section, which attracted a great deal of attention, and also caused some annoyance. Moses handed each of his subjects a dumb-bell and left it to him to do what he liked with it. In this way he was able to get extremely characteristic photos of Foreign Minister Gerhard Schröder, Professor Carlo Schmid, Franz Josef Strauß, Erich Mende, Home Secretary Höcherl, Kai Uwe von Hassel and all the other members of the government and the party leaders. Unfortunately the photos were printed without the "appropriate" texts which Stefan Moses had prepared, and so they lost something of the easy-going touch which they were intended to have. Another chapter of the planned publication is called "The Elite and the Idols". In order to find a form of stylisation for this subject too, Moses procured a large mirror on wheels like those used by tailors and gave each of his subjects a 3 yard long flex with an "automatic release", by means of which he could take the picture which seemed to him to correspond most closely to his own idea of himself. This method produced attractive as well as revealing self-portraits, a small selection of which are shown here. The next chapter deals with German artists. On the look-out once again for a particular form of stylisation Moses came upon an idea which seemed fairly certain to prove amusing to those concerned. He gave each of the artists 10 minutes to make a mask. Then he photographed them. The portraits of Otto Dix and Ernst Wilhelm Nay are examples of this series which Stefan Moses would like to see printed as a whole, to demonstrate the great variety of underlying ideas. In the book which he plans the six chapters of stylised pictures are to be followed by six others in the normal life-style. Moses is still working hard on this large-scale project.



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Leica M 3, Summicron f/2/50 mm, Ilford HP 3, ap. 2.8, 1/250 sec.

Moses visited the various politicians, taking with him a dumb-bell weighing about 2 lbs., which had been made by a carpenter. Gerhard Schröder received the request to play with the dumb-bell with humour and composure (other "models" were indignant). He looked at the object carefully, balanced it in his hands and then tossed it amusedly into the air. Of all the personalities who underwent the "test" he showed the greatest measure of control of the situation and the most understanding for the game he was asked to play in front of the camera.

Leica M 3, Summarit f/1.5/50 mm, Kodak Plus X, ap. 4, 1/30 sec.

For the series of self-portraits in front of the mirror Stefan Moses prepared the composition of each picture, but left it to his subject to select his own pose and facial expression and to press the release at what seemed to him to be the appropriate moment. The following interesting fact came to life, namely the more of an introvert the scientist or scholar is the more difficult he finds it to look at himself (because he scarcely ever looks in a mirror). Professor Otto Hahn whom Stefan Moses visited at the Max Planck Institute in Göttingen revealed a sceptical kind of humour and dealt with the task in hand very competently but with the necessary lightness of touch.

Leica M 3, Summicron f/2/35 mm, Kodak Plus X, ap. 5.6, 1/10 sec.

The reception, which the Olympic Champion and world-famous show jumper gave to the photographer, to his colleague Schmidt-Polex, who was responsible for the text, and to the mirror which rolled in with them, was one of astonishment and displeasure. A number of lengthy explanations were necessary before he agreed to their request to take his own picture. Then he set up the mirror in the "trophy room" of his house in Warendorf where he keeps his cups and trophies, and this picture was the result.

Leica M 3, Summarit f/1.5/50 mm, Kodak Tri X, ap. 5.6, 1/25 sec.

Moses visited the poet Ernst Jünger at his home, when he was busy working in the garden. A heavy thundery sky was hanging over the country-side, and inside the house it was almost dark. So the photographer rolled his mirror up behind a hedge under a big chestnut tree and asked the poet to take up his position there. While the picture was being taken a light rain began to fall.

Asabi-Flex, Takomar 100 mm, Kodak Tri X, ap. 5.6, 1/10 sec., 2 nitraphot lamps of 500 Watts each

At that particular moment Peter Frankenfeld was on the stage of the Hamburg Operetta Theatre where a big TV show under his direction was being filmed. He could only spare five minutes. The only quiet spot in the theatre was the ladies' ballet practice room, which was empty at the time. Moses and his assistants dragged the mirror and the cameras up three narrow and winding flights of stairs and were rewarded with this charming picture.

Leica M 3, Summicron f/2/35 mm, Kodak Tri X, ap. 4, 1/30 sec., artificial light

It was very difficult to get an appointment with the widely travelled and extremely busy director of the Frankfurt Zoo. Finally Moses ran him to earth in the Frankfurt TV Studio where his programme "A Place for Animals" was being filmed. The programme had just come to an end and Grzimek's two "assistants", a chimpanzee with its baby, were rather exhausted from the unaccustomed brilliance of the spot lights. After an interval, during which the photographer placed the mirror in the right position, all three took up their positions, the professor took the release in his hand and Stefan Moses got this picture.

NOBEL PRIZE WINNER PROFESSOR MÖSSBAUER

Plate 63d

Leica M 3, Almar f/4/90 mm, Kodak Plus X, ap. 5.6, 1/60 sec., day light

Moses visited Professor Mössbauer in the Munich Max Planck Institute. The young Nobel prize winner is one of the most modest and "camera-shy" scientists whom the photographer has ever met, and probably this self-portrait was something of an ordeal for him. That is why Stefan Moses writes: "At this point I should like once more to express my gratitude for his understanding and for his cooperation on this chapter of my book."

THE PAINTER OTTO DIX

Plate 64

Leica M 3, Almar f/4/90 mm, Kodak Tri X, ap. 4, 1/60 sec., studio light

The photographer visited the well-known artist, Professor Otto Dix, in his studio in Hemmenhofen on Lake Constance. After he had taken a series of normal photographs Moses told Professor Dix about his idea with the mask. While the discussion was in progress Dix took up a pair of scissors which were lying on the studio table, held them up as a lorgnon and said: "That's as far as I am prepared to go." Moses found that it was quite enough.

THE PAINTER ERNST WILHELM NAY

Plate 65

Leica M 3, Summarit f/1.5/50 mm, Kodak Tri X, ap. 4, 1/60 sec.

Stefan Moses found the famous artist in his Cologne studio. When the photographer made his request that the artist should take ten minutes to make a mask, Nay excused himself for a moment. Then he returned with one of his wife's stockings pulled over his face and two tulips from a vase stuck into it.

ERNST BERR: SEAGULLS ON THE ISLAND OF SYLT

Plate 66
-67

Leica M 2 with Visoflex Attachment, Telyt f/5/400 mm, Kodak Tri X, ap. 8, 1/500 sec.

Berr was photographing a series of landscape photos on the island of Sylt for a German Foreign Office publication. When a flock of seagulls were frightened by a passing plane he succeeded in getting this picture from a point high up on one of the dunes.

Ernst Berr of Munich works as a free-lance in the field of publicity photography. His pictures for disc sleeves, motorcar advertisements, calendars and fashion advertisements are taken with as few technical requisites as possible, without a studio, and usually in the natural atmosphere and surroundings available. Most of his photos are taken with a miniature camera. He is particularly interested in landscapes. During the New York World Fair some of his pictures were shown at an exhibition there. A volume of pictures about the German country-side is in preparation.

HANS MEYER-VEDEN, GDL: A HERD OF GOATS IN ANDALUSIA

Plate 68

Leica M 2, Summaron f/2.8/35 mm, Pan Film

During one of his lengthy stays in Spain Meyer-Veden saw this herd of goats in a dried-up river bed in Andalusia. The picture is one of the many very characteristic photos which he collected for a book about Spain which he intends to publish.

Hans Meyer-Veden was a mechanical engineer and an assistant engineer on a merchant ship before he took up photography in 1953. After studying at the Hamburg College of Creative Arts he accepted a

temporary teaching post for photography and after the death of his teacher, Professor Eberhard Troeger, was put in charge of the department of photography until the appointment of a new head. Characteristic of his pictures are a certain austerity, a type of composition on strictly architectural lines, and often a very withdrawn sort of romanticism.

Plate 69

KLAUS TENWIGGENHORN: PORTRAIT OF A GIRL

Hasselblad, Zeiss Sonnar f/4/150 mm, Kodak Tri X, ap. 8, 1/15 sec.

This picture was taken on the photographer's own initiative while preparations were being made to take advertising photos.

Plate 70
—71

KARL H. NILSSON: FEDERAL CHANCELLOR ERHARD IN A TV STUDIO

Hasselblad 500 C, Zeiss Sonnar 80 mm, Kodak Tri X, ap. 5.6, 1/125 sec.

As a reporting subject allotted to him during his training at the Folkwang School in Essen, but also for a Swedish newspaper, Nilsson photographed the Federal Chancellor Professor Erhard during a public relations tour through the Ruhr district. He encountered him in a genial mood in the Kaiserhof Hotel where a hairdresser was making him photogenic in preparation for a TV interview for the West German Radio and other TV companies.

Karl Håkon Nilsson is Swedish by birth. He grew up on a small farm in Northern Sweden and earned the money for his first modest photographic equipment by selling a pig which he had raised himself. He served his apprenticeship for five years with a Swedish photographer, worked for a time as a reporter with the daily newspaper "Sundsvallstidning", and since 1964 has been studying under Professor Otto Steinert at the Folkwang School in Essen.

Plate 72
—73

KARL H. NILSSON: SMALL INCIDENT

Hasselblad 500 C, Zeiss Sonnar f/4/150 mm, Kodak Tri X, ap. 8–11, 1/500 sec.

This amusing series was taken in the Kennedy Square in Essen pending the arrival of the Federal Chancellor Erhard who was delayed.

Plate 74

KARL H. NILSSON: CHILD ON A SWING

Rolleiflex, Zeiss Sonnar f/3.5/75 mm, Kodak Tri X, ap. 5.6, 1/250 sec.

For a Swedish magazine Nilsson photographed Berlin children who were spending their holidays in Scandinavia.

Plate 75

ANITA SCHMIDT: THE STALLION RAMZES

Mamiyaflex 66, Mamiya-Sekor f/4.5/135, Kodak Tri X, ap. 16, 1/8 sec.

On her own initiative the young Munich photographer had spent a week in the Stud at Vornholz to photograph horses. During the last hour of her visit she was watching the 27-year-old stallion Ramzes (whose son Romanus was made famous by Hans Günter Winkler) in a dark shed dimly lit from the side by a row of windows. By "cooking" the film in the developer she managed to save the underdeveloped film and got this picture.

Anita Schmidt completed her studies at the Bavarian State College of Photography and is now working on her own.

Plate 76
—81

HILMAR PABEL, GDL: THE STORY OF THE DEATH OF LITTLE ORCHID

Canon de Luxe and Asahi Pentax, wide-angle lens f/1.8/35 mm and telelens 105 mm, Ilford HP 3, open diaphragm, 1/15 to 1/40 sec., available light, three flash light photos

While engaged on a report for "STERN" magazine Hilmar Pabel was with the American Consultant Group in the Mekong Delta about 50 miles south of the South-Vietnam capital Saigon. There he accompanied an American doctor and his assistants to My-Tho Hospital because a bomb attack at night in the market place of the small town had resulted in a large number of serious casualties who were urgently

in need of medical aid. From among the tragic fates of the seriously injured he selected that of a thirteen-year-old girl and from it created one of his most profoundly moving series of photos — an indictment of the futility of war and murder. This report was published in many magazines in Germany and abroad.

Hilmar Pabel is one of those German photojournalists who have made a name for themselves through personal involvement and through a very clearly defined photographic style. For more than thirty years he has worked for big magazines, and since the autumn of 1962 he has been a member of the reporter team of "STERN" magazine, for which he has gone to all parts of the world on reporting assignments. He went with Chancellor Erhard to President Johnson's Ranch, and with the Pope to Jerusalem. Thereafter he was present at the revolts at Dar-Es-Salaam and among the Mau-Maus. Later on he spent seven weeks in Vietnam and from there proceeded to Cambodia and Laos, Indonesia and Thailand. He accompanied the Minister of the Interior Höcherl to the independence celebrations of the new African state of Malawi (formerly Nyassaland). Other journeys during the last year took him to India, Nepal and through many European countries. His unceasing efforts to bridge the gap between the nations by means of his photoreports and to contribute to the understanding between the peoples were officially recognized when he was awarded the Cultural Prize of the German Photographic Society. In making this award the Society honoured "the photojournalist whose outstanding works are characterized by the power of the message they convey and by their humanitarian attitude". A new volume of his pictures, the fourth, is now in preparation.

HÅKAN JOHANSSON: TURKISH CEMETERY

Plate 82

Hasselblad 500 C, Schneider Distagon 60 mm, Kodak Plus X, ap. 11, 1/30 sec., orange filter

While doing a report on the social conditions of the bearers in Istanbul, Johansson also came upon the cemetery of Karaca-Ahmet on the Asiatic side of the town, one of the oldest Moslem cemeteries in Istanbul. He took a series of very penetrating pictures which were printed on ten pages of the Christmas edition of the Swiss magazine "DU".

Håkan Johansson is studying under Professor Otto Steinert in the Photography Class of the Folkwang School at Essen.

HEINER WEDERHAKE: THE FUNERAL OF SIR WINSTON CHURCHILL

Plate 83

Leica M 2, Summicron f/2/35 mm, Kodak Tri X, ap. 5.6, 1/125 sec.

The young photojournalist went to London on his own initiative to photograph the funeral ceremony of Sir Winston Churchill. With great difficulty he succeeded in finding a good place high above the street, although for days reporters from all over the world had been paying large sums for good stances on roofs and balconies. Although he was taken into custody and questioned twice by Scotland Yard he returned home with a series of impressive photos.

Heiner Wederhake worked as a volunteer trainee with Pan Walther in Münster, and afterwards studied at the Folkwang School in Essen to complete his photographic training. He has travelled widely in Western Europe, Spain, Portugal and Morocco photographing for the most part people. He is particularly interested in jazz and hopes to produce a volume of pictures on this subject.

HADO PRÜTZMANN: PORTRAIT OF JEAN ANOUILH

Plate 84

Zenza Bronica, Nikkor f/2.8/75 mm, Adox KB 14, ap. 5.6, 1/125 sec.

Through the good offices of Somerset Maugham whom he had just photographed, Hado Prützmann succeeded in arranging a meeting with Jean Anouilh who is extremely "camera-shy". The pictures were taken very quickly because time was short.

Before he began his studies at the Bavarian State College of Photography Hado Prützmann was a freelance photoreporter. For a year he worked in London and then he took photographs in Paris on the invitation of Helena Rubinstein. Today he is a roving photographer for a well-known magazine. As well as

taking fashion and advertising photos he devotes much of his time to photographic interviews with great contemporary personalities, writing the text as well as taking the pictures. He photographed and interviewed Queen Elizabeth II, Jacqueline Kennedy, Albert Schweitzer, Herbert von Karajan, Coco Chanel, Louis Armstrong and about a hundred other famous men and women.

Plate 85

HADO PRÜTZMANN: MANNEQUIN IN THE BOIS DE BOULOGNE

Zenza Bronica, Nikkor f/2.8/75 mm, Perutz 40 ASA, ap. 5.6, 1/60 sec.

Through the good offices of Helena Rubinstein who had permitted him to use her flat as a studio, Hado Prützmann also made the acquaintance of the Paris couturier Pierre Cardin, whose very feminine fashions he very much liked to photograph. He took this unconventional picture in the Bois de Boulogne in Paris with Cardin's favourite model, the exotic Lieng van Nguyen.

Plate 86
—87

ROLF GILLHAUSEN, GDL: NIGHT IN EAST BERLIN

Leica M 2, Super Angulon f/3.4/21 mm, Kodak Tri X, ap. 4, 1/25 sec.

The employees of the East Berlin factories had lined the streets to welcome the Russian cosmonauts. Gillhausen who was photographing his report "The GDR from Inside" took this picture in the early evening by the light of the street lamps.

Rolf Gillhausen was a reporter with Associated Press before joining the reporter team of "STERN" magazine in 1955, to which he still belongs. In the past ten years he had photographed almost all the great political events, the revolution in Hungary, the coups d'état in Iraq and Turkey, the Mau-Mau rising, life in the people's communes in Red China, the attempted reforms in India, the foundation of the new African States, John F. Kennedy's election campaign and finally the GDR from inside. This, he says, was his last photoreport. Since then he has taken over the production side of "STERN" magazine.

Plate 88
—89

ROLF GILLHAUSEN, GDL: IN A LITTLE TOWN IN THE GDR

Leica M 2, Super Angulon f/3.4/21 mm, Kodak Tri X, ap. 8, 1/250 sec.

Gillhausen had just been visiting a unit of the People's Police directly at the frontier, when he saw, in the streets of a small central German town, a few people going to a funeral. In their conservative bourgeois bearing they seemed to him in these surroundings to be an anachronism – the encounter between two worlds.

Plate 90

HORST TAPPE: IAN FLEMING

Hasselblad, Schneider Distagon 60 mm, ap. 5.6, 1/60 sec.

Through the good offices of his friend Noel Coward, Horst Tappe succeeded in arranging a rendezvous with the rather inaccessible James Bond author Ian Fleming. This picture was taken in Fleming's office in Fleet Street, London. The sudden death of Ian Fleming made this picture a best-seller on the Anglo-American market. It was published a few hundred times, used for posters, and was shown regularly in television reports on new James Bond films and books.

Horst Tappe lives a very secluded life on the Lake of Geneva and in London and has specialized in photographic portraits of well-known and famous personalities. His many famous portraits of great contemporaries have always given him a line of approach to his next subject. He is most interested in intense and passionate personalities and those who have been buffeted by the storms of life, and he always takes his photos in the homes of his subjects and in available daylight.

His favourite portraits are those of Konrad Adenauer, Somerset Maugham, Pablo Picasso and Ezra Pound. His photos appear for the most part in England and the USA.

PETER THOMANN: ORIENTAL ALLEY-WAY

Plate 91

Leica M 2, Summicron f/2/35 mm, Ilford FP 3, ap. 5.6, 1/125 sec.

Thomann was working on a report on the position of women in the Arab world. In the merchant quarter of Marakesh, in an alley of the Souks covered with wooden scaffolding, he saw this picture for which he was awarded the 1st prize in the class "Picture of The Greatest Artistic Value" at the World-Press Photo Competition 1964 in The Hague.

Peter Thomann works as a free-lance photojournalist for various German magazines. He received his photographic training at the Folkwang School in Essen.

CLAUDE PEREZ: IN THE PARIS STOCK EXCHANGE

Plate 92
—93

Leica M 2, Summilux f/1.4/35 mm, Kodak Tri X, ap. 4, 1/60 sec.

This picture was taken as part of a photoreport of the student's own choice.

Claude Perez is studying with Professor Otto Steinert and is preparing for his examination as a photo-journalist. In the past year he photographed famous French photographers on his teacher's request.

HEINER RIEBESEHL: CATCHERS

Plate 94

Leica M 2, Summicron f/2/35 mm, Kodak Tri X

CLAUDE PEREZ: PARIS STOCKBROKERS

Plate 95

Leica M 2, Summilux f/1.4/35 mm, Kodak Tri X, ap. 3.5, 1/125 sec.

FRITZ KEMPE, GDL: PORTRAIT OF DR. R. JOHANNES MEYER

Plate 96

Hasselblad, Zeiss Sonnar f/4/150 mm, Ilford FP 3

This picture was taken for a collection of photos "The People of Hamburg" on which Fritz Kempe has been working for a number of years. After several telephone conversations the extremely lively octogenarian and retired President of the District Court agreed to have his portrait taken — "since otherwise it might one day be too late".

Fritz Kempe, who was born in Greifswald in 1909, served his apprenticeship with his father who was a photographer. Thereafter he opened a business for photographic supplies and later in Berlin a studio for industrial and publicity photography. After the end of the war he began to work as a writer and editor in Hamburg. In spring 1949 he was appointed director of the State Photo Documentary Centre in Hamburg, a position which he still holds. He devotes himself in the main to a collection of photos of Hamburg personalities. The fruits of this task was a book of photos "The People of Hamburg" with text by Bernhard Meyer-Marwitz. His articles on photography, film and television have appeared in many publications. In 1964 he wrote a reader for the friends of photography entitled "Fetish of the Century". In 1964 the German Photographic Society honoured him by awarding him their cultural prize. The Association of German Photographers made him an honorary member of FIAP.

FRANK D. DEINHARD: OPENING OF THE DOCUMENTA III EXHIBITION

Plate 97

Leica M 2, Summaron f/5.6/28 mm, Kodak Tri X, ap. 16, 1/60 sec.

The picture of the visitors to the exhibition in front of a Henry Moore sculpture was part of a report that Deinhard photographed as his examination subject for the Folkwang School.

Frank D. Deinhard was a student of Professor Otto Steinert. Together with fellow-students he exhibited his pictures in a first exhibition at Esch-sur-Alzette in Luxembourg. At the conclusion of his studies he was awarded the "Folkwang Promotion Prize 1964" which is donated by the friends and promoters of the Folkwang Schools.

Plate 98
-101

WERNER BOKELBERG: ROMY SCHNEIDER IN PARIS

Leica M 2 and Nikkor F, Summaron f/2.8 mm up to 125 mm, Kodak Tri X, ap. 2.5 to 3.5, 1/60 sec., room light and 4 Nitraphot lamps indirect.

Werner Bokelberg went to visit film star Romy Schneider in her Paris flat for "STERN" magazine. In an unconstrained atmosphere and after a few drinks these attractive pictures were taken.

Werner Bokelberg of Hamburg, who is 27, joined the staff of "STERN" magazine in 1964. Before that he had spent six years photographing film stars and had worked for many newspapers and magazines. His favourite report subject is young people, above all girls, which does not mean that other subjects do not fascinate him too. He likes to deal with them without a preconceived plan, completely in accordance with his own intuition. "I like to take photos", he says. This can be seen from the photos he takes.

Plate 102
-103

ERICH BAUMANN: FOOTBALL

Leica M 3, Novoflex 40 cm, Kodak Plus X, ap. 8, 1/500 sec.

During this tough battle between Stuttgart and Karlsruhe (1st Division Teams), Baumann was sitting beside the goal with two cameras, a 40 cm and a 135 mm, to be able to cope "photographically" with any given situation. As Waldner of Stuttgart shot a goal, Baumann took this picture. It was chosen as the best football picture of the year and awarded the 1st prize of the German Sports Press Association. It also received the most awards as the best sports picture.

Plate 104a

ERICH BAUMANN: URSEL BRUNNER'S FINAL SPURT

Leica M 3, Novoflex 40 cm, Kodak Plus X, ap. 5.6, 1/500 sec.

At the Southern German Swimming Championships at Sindelfingen in 1964, Baumann was observing the swimming champion Ursel Brunner through his novoflex attachment. By walking backwards alongside the lane he succeeded in getting this picture which against the light shows just the right moment when the swimmer is raising her arm.

Plate 104b

ERICH BAUMANN: GOAL BY UWE SEELER

Leica M 2, Elmar f/4/90 mm, Kodak Plus X, ap. 5.6, 1/500 sec.

This picture shows two well-known internationalists in a fair duel. Uwe Seeler of the Hamburg Football Club is just shooting a genuine Seeler "beauty" while Klaus Dieter Sietloff of the Stuttgart Football Club taddles him with his arm pressed close to his side. The enormous speed of the shot can be seen from the blurr of the ball.

Plate 105

ROBERT LEBECK, GDL: JANE MANSFIELD AT THE FILM BALL

Leica M 2, Kodak Tri X, Super Angulon f/3.4/21 mm, ap. 5.6, 1/200 sec.

This picture was taken in a mood of exuberance during the Berlin Film Festival at the traditional Berlin Film Ball at a very advanced hour of the night. It was not arranged.

Robert Lebeck is one of those top-ranking German photographers whose works enjoy an international reputation. As a young man he was inspired to express himself through the medium of photography in the Museum of Modern Art in New York. On his many travels he has visited North and South America, the Soviet Union, Egypt, Africa and the Far East. After a three months' trip through the young African States he published his volume of pictures "Africa in the Year Zero". A selection of his photoreports from two trips round the world was shown in his Hamburg exhibition "Tokyo, Moscow, Leopoldville" which then toured a large number of German cities. From 1961 to 1964 Lebeck was a member of the reporter team of "STERN" magazine; he is now on the editorial staff of "KRISTALL" magazine, for which he has visited Spain and Sweden, Bulgaria, Roumania and Hungary, Indonesia, Malaysia, Vietnam and Thailand during the past 20 months. A selection of his works has been published in every edition of the German Photographic Annual during the last few years.

ROBERT LEBECK, GDL: PEACE PARADE IN SOFIA

Plate 106
-107

Leica M 2, Telyt f/4.5/200 mm, Ilford HP 3, ap. 5.6, 1/100 sec.

This picture was taken during a trip to the Balkan in the autumn of 1964 which Lebeck made for "KRISTALL" magazine. On the 20th anniversary of the liberation by the Red Army there were parades, processions and demonstrations in Sofia. Here the symbolic figure of Peace is driving through the streets on a lorry flanked by two Soviet soldiers and followed by a group depicting Bulgarian partisans.

ROBERT LEBECK, GDL: BULGARIAN WOMEN'S BRIGADE

Plate 108
-109

Leica M 2, Wide Angle 28 mm, Ilford HP 3, ap. 2.8, 1/30 sec.

Lebeck encountered this communist women's brigade on the parade ground in Sofia where party groups and soldiers were forming up to march in procession through the town.

ROBERT LEBECK, GDL: PROCESSION OF THE YOUNG ATHLETES IN SOFIA

Plate 110

Leica M 2, Wide Angle 28 mm, Ilford HP 3, ap. 2.8, 1/60 sec.

On the anniversary of the liberation by the Red Army the young women athletes were assembling with their flags ready for parade.

ROBERT LEBECK, GDL: FLAMENCO DANCERS

Plate 111

Nikkor F, Nikkor 58 mm, Kodak Tri X, ap. 1.4, 1/30 sec.

This picture was taken in the dressing room of a Madrid Flamenco Hall during a trip through Spain for "KRISTALL" magazine. It shows a gypsy man and wife who are resting in their dressing room after their appearance. Because of the lack of space Lebeck photographed into the mirror to get the necessary distance.

ROBERT LEBECK, GDL: WEDDING PHOTO

Plate 112
-113

Nikkor F, Nikkor 28 mm, Kodak Tri X, ap. 11, 1/100 sec.

The young photographer Ulrich Mack had asked his friend Lebeck to take photos at his wedding. An amusing series of pictures was taken in the grounds of the Hamburg Golf Club with the bridal couple as the actors. (Ulrich Mack's pictures are shown on pages 130-133 of this Annual.)

DIETER HEGGEMANN: MR. AND MRS. KRUSHCHEV

Plate 114

Nikkor F, Nikkor f/4.5/400 mm, Ilford HP S, ap. 4.5, 1/125 sec.

Heggemann had been commissioned by "STERN" magazine to accompany the then premier of the USSR Nikita Krushchev and his wife Nina to Scandinavia. At the Copenhagen Agricultural Exhibition Krushchev was watching a display of bulls. Getting a photograph of the Soviet visitors involved Dieter Heggemann in a battle with 200 photographers and TV cameramen. Together with his colleague Max Scheler he was standing on a rickety railing which was out of bounds. While the police in the cordon were dealing with Max Scheler, Heggemann succeeded in getting this series of pictures.

After the war, Dieter Heggemann, who is 40, began to work as a free-lance press photographer and joined the staff of "STERN" magazine in 1960. His speciality is taking photoreports from close-up positions. This led him a few years ago to fly over the Alps in a balloon. He crashed against the face of a rock and spent his photographer's fees on medical treatment. On a four-day trip in the spring of 1964 he tracked down the fugitive SS-officer Zech-Nenntwich in Cairo. His latest trips have taken him to Yemen, twice to the Congo and to various European states.

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Plate 115

DIETER HEGGEMANN: MOISE TSCHOMBÉ
Nikkor F, Nikkor f/4/200 mm, Ilford HP 3, ap. 11, 1/250 sec.

Heggemann had been commissioned by "STERN" magazine to do a report on the return of Tschombé to Katanga, and on the recruiting of white mercenaries. In Elisabethville he photographed the black Prime Minister as he returned from his Spanish exile as a popular hero, and greeted his countrymen with a speech in Lingala, the local dialect.

Plate 116

KLAUS REDENBACHER: FLOATING BAZARR IN PORT SAID
Rolleiflex, Zeiss Tessar f/3.5/75 mm, Kodak Veridrome Pan, ap. 5.6, 1/250 sec.

During the winter of 1964–65 Redenbacher spent almost 6 months travelling round the globe for a big international shipping line. He sailed on the first floating university in the world, the "University of the Seven Seas". When the "Seven Seas" anchored at Port Said and the souvenir merchants stormed the ship he took this picture.

Klaus Redenbacher is a free-lance industrial and advertising photographer. Apart from that he takes a particular delight in compiling travel reports. He won the first prize in "Merian" magazine's photo competition with a picture taken in Istanbul. At the present moment an exhibition of the pictures taken on his world tour is in preparation.

Plate 117

MANFRED REHM: WINTER MANOEUVRES
Leica M 3, Telyt f/4.5/200 mm, Kodak Tri X, ap. 4.5, 1/250 sec.

Manfred Rehm had been commissioned by the German Press Agency to take photos of the U.S. Army Winter manoeuvre "Chivalrous Sword" in Germany. The scene presented by the rows of tanks moving off in the early morning was rather monotonous, and all day long the photographer travelled along the ice and snow-bound roads — without success. In the dim light of the late afternoon he came upon a row of tanks which had come to a standstill and photographed the frozen soldiers while they waited in or on top of their tanks. This detail found the approval of the German Press Agency and appeared in a large number of German dailies.

Manfred Rehm was a compositor before he changed his profession and became a photojournalist. After many years spent in intensive reporting in his home town, Heidenheim an der Brenz, he joined the staff of the German Press Agency in Frankfurt on the Main. As well as photoreports on a wide variety of subjects he has also published a volume of pictures "Heidenheim and the Eastern Alb Area".

Plate 118
 —119

SVEN SIMON: KILLING CHICKENS
Leica M 2, Summicron f/2/35 mm, Kodak Tri X, ap. 2.8, 1/30 sec.

Sven Simon was taking photos of chickens being killed in Itzehoe. In very poor daylight he managed to get this picture of the chickens being weighed. It was never published.

Sven Simon who is 25 began his career as a free-lance contributor to the "Hamburger Abendblatt" and "Bild" newspapers. Photojournalists among his circle of friends such as Rober Lebeck, Jochen Blume, Günther Krüger and Kurt Kühne influenced his early works and helped to put him on the right road. Since April 1965 he has been a member of the staff of the "Quick" magazine. For years he has been particularly interested in sports photos. At the World Press Photography Competition his photoreport on the Lengede pit disaster was highly commended. What bothers him most is that the photos which he considers to be his best works are never published. On this page and the following we present some of Sven Simon's most characteristic pictures in which he reveals the burlesque, one might almost say surrealistic, features of a given situation.

Plate 120a

SVEN SIMON: "PRINCE OF HOMBURG" IN THE RING
Leica M 2, Summicron f/2/35 mm, Kodak Tri X, ap. 2.8, 1/250 sec.

Sven Simon was photographing a boxing match in the Ernst-Merck Hall in Hamburg for the "Hamburger Abendblatt" newspaper. One of the participants was Norbert Grupe who calls himself "The Prince of

Homburg" and is well-known for his eccentric behaviour. This picture was taken when the results of the fight were announced.

SVEN SIMON: "UWE! UWE!"

Plate 120b

Leica M 2, Elmarit f/2.8/90 mm, Kodak Tri X, ap. 2.8, 1/250 sec., floodlight

During a friendly match played by the HSV. Hamburg in the Hamburg People's Stadium the popular Hamburg forward Uwe Seeler was knocked around and was suddenly seen lying on the field while the shouts of the crowd "Uwe! Uwe!" echoed throughout the whole stadium. Sven Simon took this photo which was never published.

SVEN SIMON: REHEARSAL IN THE PARK

Plate 120c

Leica M 2, Schneider Super Angulon f/3.4/21 mm, Kodak Tri X, ap. 5.6, 1/125 sec.

A group of young actors was holding rehearsals in a park. Sven Simon was commissioned by the "Hamburger Abendblatt" to take photos during these rehearsals.

SVEN SIMON: BOCCIA

Plate 121a

Hasselblad 500 C, Zeiss Sonnar 150 mm, Kodak Tri X, ap. 8, 1/250 sec.

Professor René Abel and Professor Gustav Seitz were playing boccia. This picture taken by Sven Simon is very typical of his ideas and his work.

SVEN SIMON: TENNIS PLAYER

Plate 121b

Leica M 2, Telyt f/4.5/200 mm, Kodak Tri X, ap. 8, 1/1000 sec.

This picture of a tennis player who tripped and fell during play was taken as part of a report on tennis championships.

HUBS FLÖTER: PALE PORTRAIT

Plate 122

Leica M 2, Elmar f/4/90 mm, Kodak Tri X, ap. 8, 1/50 sec.

Hubs Flöter was doing a series of pictures on jewellery for "Stern" magazine. This picture, taken in dull daylight, shows the much-sought-after Paris photo model Brigitte Juslin.

WALTER MORGENTHALER: FASHION STUDY

Plate 123

Hasselblad, Zeiss Planar 120 mm, Kodak Plus X

Somewhere in Switzerland in a gully between the rocks Morgenthaler took this picture of a mannequin with a cocker spaniel — just for the fun of it.

Walter Morgenthaler, who served his apprenticeship with a fashion and portrait photographer in Switzerland, is at present studying at the Folkwang School in Essen. It is his ambition to become a free-lance fashion photographer.

GERD HEIDEMANN: CONGO 1965

Plate 124
-125

Leica M 2 and Nikkor F, Summaron f/3.5/35 mm and Nikkor P Auto 105 mm, Ilford HP 3, ap. 11, 1/500 sec.

Gerd Heidemann had flown to Stanleyville for "Stern" magazine to report on the unrest in the Congo. He happened to witness these scenes which he described to his publishers in the following words: "Behind the runway the bush begins. The whole area is guarded by soldiers of the National Army. Occasionally, the natives come in from the bush. They are hungry. Nobody can ascertain whether they are adherents or

opponents of the rebels. But as far as the soldiers are concerned they are rebels. Early in the afternoon Valentin Dekela comes out of the bush with three other black men. They are wearing white cloths on their heads to show that they are not rebels, and they have put up their hands. They go up to a black soldier who is lying in position near a machine gun and hand over their papers. The soldier tells them to sit down and calls his colleagues. The game begins. They shout at the four men: 'You are rebels, you have murdered your children'. When they point to their headaddresses the soldiers tear them off their heads. Now they are rebels, for they are no longer wearing white head-cloths. With the butts of the soldiers' rifles they are forced to get up. For whole hour they are beaten, kicked and have their ears boxed. Now the blood is running down their faces. One of the four had belonged to the National Army. He had become separated from his unit and had been in hiding for weeks. He keeps on shouting 'Long live the National Army' — but in vain. After an hour has passed the soldiers are tired of beating them up. It is hot. The four men are no longer able to get up and run. One of the soldiers raises his sub-machine gun. A rain of bullets hits Valentin Dekela and his three compatriots."

Gerd Heidemann who is 35 years old was a free-lance contributor to various press agencies and the big Hamburg dailies before joining the staff of "Stern" magazine in 1954. Here he is put mainly on those photoreporting jobs which require difficult research work. His best-known reports were "Bandits in Sardinia", "Chu En-Lai's son died for Germany", "The Arabian Nights" (the report responsible for the initiation of the controversial Lex Soraya), "The Case of Inge Marchlowitz", "The Ludwig Spy Case", "The Solution of the Traven Mystery", "Mercenaries in the Congo".

Plate 126
—127

MICHAEL FRIEDEL: EXPEDITION TO A VOLCANIC ERUPTION

Leica M 3, Super Angulon f/3.4/21 mm, Kodak Tri X, ap. 11, 1/100 sec.

When the Irazu Volcano erupted devastating the whole land of Costa Rica, Michael Friedeel was determined to show the enormous size of this volcano. He waited a long time for this group of people who are about three quarters of a mile away from the main crater and whose presence there demonstrates the enormous size of the clouds caused by the eruption. The German Photographic Annual 1965 published two colour photos also by Michael Friedel of this volcanic eruption.

For fully four years now Michael Friedel, who is 30 years old, has been a member of the reporter team of "Stern" magazine. His work keeps him travelling all over the world. After his report from Costa Rica he photographed the anti-American rising in Panama, the murdering sisters in Mexico, Carnival in Trinidad, the Rockefeller election campaign in New York, the Last Hunt of the Season in Schleswig-Holstein, Love in Roumania, Child Problems in the U.S.A., a Day with Claudia Cardinale in Rome, Autobahn accidents in Germany, Youth in Israel and Egypt, and German Diplomats in West Africa.

Plate 128
—129

MICHAEL FRIEDEL: THE MURDERING SISTERS OF MEXICO

Leica M 3, Summicron f/2/35 mm, Kodak Tri X, ap. 5.6, 1/100 sec.

A short notice had appeared in the German press about the mass murder of girls under 21 in Mexico. Thereupon "Stern" magazine immediately sent its reporter Michael Friedel, who was photographing in Panama at the time, by plane to Mexico to follow up this case. In a hired car he travelled 320 miles from Mexico City airport to San Francisco del Rincon in Northern Mexico where the Gonzales sisters were just being interrogated in a jeep. For almost 30 years the two sisters had kept houses of ill-repute and had murdered hundreds of girls who had worked for them.

Plate 130
—133

ULRICH MACK: A VISIT TO PIERRE CARDIN

Leica M 2, Summicron f/2/35 mm and Elmarit f/2.8/90 mm, Ilford HP 3 and Kodak Tri X, aperture open, 1/30 to 1/50 sec., UV filter

Ulrich Mack had been commissioned by "Quick" magazine to photograph the Paris fashion designer Pierre Cardin. Since his French was not up to a real conversation he had to rely on gestures to achieve mutual understanding. This was accomplished in a very short time and the result was this very penetrating series of pictures. The photos which show the sensitivity, vanity and highly sophisticated morbidity of the Paris

couturier found the approval not only of the publishers but also of everyone else including Pierre Cardin himself who was convinced that these were the most telling photos of him that had ever been taken. When Ulrich Mack met the fashion designer in Moscow again during a "flying" visit of Paris high society to the Russian capital he showed him the picture report which had been made in barely 20 minutes. Cardin was so enthusiastic that he gave the young German photographer permission to take private pictures of him together with Jeanne Moreau.

Ulrich Mack, one of the youngest members of "Quick's" reporter team, owes much of his inspiration to his colleagues Thomas Höpker, Stefan Moses and Robert Lebeck. In its 1964 edition the German Photographic Annual presented three double pages of his report on catching wild horses in Kenya, which was awarded the prize for the best photo story in the World Press Photo Competition 1964. These same pictures are at present being exhibited by the Museum of Modern Art in New York and are to be published in Switzerland in book form. "Du" magazine devoted ten whole pages to these photos.

WOLFGANG DAVID: THE TOREADOR AND HIS FAMILY

Plate 134

Canonflex, Canon f/2/100 mm, Kodak Tri X, ap. 11, 1/250 sec.

This picture is one of a series about bull-fighting in Spain which Wolfgang David took for "Revue" magazine. The toreador in the picture is in charge of a children's bull-fighting school in Alicante. His wife and children are watching in the background.

After having completed his apprenticeship as a photographer, Wolfgang David who is 27 worked on a free-lance basis for various magazines. For "Revue" magazine he travelled through the countries of Europe and North Africa, and visited Israel and the U.S.A. for the "Neue Illustrierte" magazine. His favourite subjects are human beings and faces in comical situations.

WERNER BOCKELBERG: GIRL IN COPENHAGEN

Plate 135

Leica M 2, Summicron f/2/35 mm, Kodak Tri X, ap. 2, 1/15 sec.

This photo was taken as part of a "Stern" report on Danish girls. Werner Bokelberg found this little blond beauty at night in the centre of the city's night life and photographed her in the available light.

CHARLOTTE MARCH: HAPPY COUPLE

Plate 136

Rolleiflex, Zeiss Tessar f/3.5/75 mm, Perutz 21 DIN, ap. 5.6, 1/100 sec.

"Stern" magazine had commissioned Charlotte March to take pictures of a wedding and all the trappings. They wanted to present a report giving an authentic account of the costs of a traditional wedding. In the Vierlanden district near Hamburg the whole event from the civil ceremony to the bridal coach and the wedding breakfast was arranged. The present photo was what one might call a fringe snapshot. But its symbolism, the couple's ascent of a hill beyond whose summit they cannot see and the graphic arrangement are one of the reasons why it is one of the photographer's favourite pictures.

Charlotte March works as a free-lance fashion and advertising photographer. Her clients are the big magazine publishers and advertising agencies as well as such a distinguished magazine as "Town", London. In her roomy studio which she had converted from a stable she works in surroundings which bear the imprint of her own personality. She is one of the most eccentric and self-disciplined of German woman photographers who is not prepared to be satisfied with provincial standards, but sets out to produce pictures of international distinction.

MADELINE WINKLER-BETZENDAHL: LES SYLPHIDES BALLET

Plate 137

Mamiyaflex, Mamiya Sekor 80 mm, Ilford HP S, ap. 2.8, 1/125 sec.

This photo was taken on the stage of the Wuerttemberg State Theatre Stuttgart during the dress rehearsal. The solo dancers are Marcia Haydée, Ana Cardus, and Egon Madsen.

Madeline Winkler-Betzendahl studied graphic art and painting in Berlin and Paris before she took up press photography — above all theatre photography. The pictures that she took of a production by Walter Felsenstein helped her to achieve recognition in Berlin press circles. Heinrich George engaged her as "house photographer" to the Schiller Theatre in Berlin. After losing her laboratory in Berlin and a temporary studio in Eastern Pommerania, she fled with a Leica in her rucksack to Southern Germany and in 1948 began work as "house photographer" to the Wuerttemberg State Theatre. Since then her impressive photos have become an integral part of the programmes of both the "Little" and the "Big" theatres in Stuttgart and of the foyer decoration. Her pictures were exhibited in collective exhibitions in both Stuttgart and Hamburg. Her volume of pictures entitled "Ballet" with text by Horst Koegler and published by Chr. Belser, Stuttgart, made her work famous outside the borders of Germany.

Plate 138
—139

KARL PETERS: ROPE CLIMBING

Leica M 3, Summilux f/1.4/35 mm, Kodak Tri X, ap. 4, 1/60 sec.

Karl Peters had been commissioned by his teacher Prof. Steinert to take pictures of gymnastics at the Humboldt School in Essen. To increase the enthusiasm of the boys in the gymnasium he got them all to climb the ropes at once and gave a prize to the winner.

Karl Peters is in his 5th term at the Folkwang School in Essen. He has travelled on study trips to Southern European countries including Spain and Portugal.

Plate 140
—141

KURT WILL: A STUDY TRIP TO THE REALM OF THE BAROQUE

Leica M 2, Summicron f/2/35 mm, Kodak Tri X, 1/30 to 1/60 sec.

For "Stern" magazine Kurt Will accompanied a group of 23 teachers who were making a trip to the Upper Bavarian baroque churches with Dr. Tigges' Travel Agency. In 12 days the company visited 45 churches, 7 abbeys, 4 castles, 3 library halls, 3 museums and a large number of other places of cultural and historical interest. The reaction of these thirsty-for-knowledge travellers to this wave of sight-seeing was recorded by the reporter in pictures — not without a touch of humour.

Kurt Will, who has been on the staff of "Stern" magazine since 1953, first worked as a commercial artist and a laboratory assistant before becoming an active member of the photojournalist group. His publishers have sent him to Arizona, to the German mannequins in Paris, on a Mediterranean cruise to Italy, and to other European countries. He is particularly interested in colour photography — and his hobby is therefore cine-filming.

Plate 142
—143

FRANK FISCHBECK: PENGUINS IN THE ANTARCTIC

140° Panon Wide-Angle Lens Camera, Ilford FP 3

Fischbeck discovered this scene at Hallet Station, the warmest of all the research stations at the South Pole. He spent a fortnight there on the ice reporting for "Quick" magazine. It was summer which meant that there was daylight for 24 hours of the day. When the sun was at its highest, the temperature was 5°F below zero. This picture of the penguins was the last successful photo on the film for when Fischbeck came to make the next exposure he discovered that the lens with its adjustable focal length was frozen up.

Frank Fischbeck who is 25 was born in South Africa and in the last four years has travelled through the new countries of Africa and the Far East countries, in particular Hong-Kong, Vietnam and India. In the course of his travels he succeeded in getting a large number of lively pictures — human documents and records of changes in an ever-changing world. The Jury of this Annual found some of his loveliest, though perhaps not his most characteristic, photos in his "South-Pole Story" and from them selected this wide-screen picture of the broody penguins. For six months now Frank Fischbeck has been attached to the staff of "Quick" magazine.

Plate 144

HANNES VON GUNDLACH: MALAGA AIRPORT

Leica M 2, Summicron f/2/35 mm, Kodak Tri X, ap. 2.8, 1/30 sec.

At the end of February Hannes von Gundlach flew to Spain at the invitation of the Constantin Film Company to photograph the shooting of a new film. When he arrived at Malaga Airport in the evening he saw this picture.

Hannes von Gundlach was on the staff of "Neue Illustrierte" magazine in Cologne for one year and during that period he reported mainly on films and show-business. A short time ago he joined the staff of "Quick" magazine.

CORNELIUS MEFFERT: GUESTS AT THE ROYAL WEDDING IN ATHENS

Plate 145

Nikkor F, Nikkor 105 mm, Kodak Tri X, ap. 8, 1/500 sec.

Cornelius Meffert had flown to Athens for four days for "STERN" magazine to report on the marriage of King Constantine of Greece and Princess Annemarie of Denmark. This picture was taken as the wedding guests from all the royal houses of Europe were leaving the cathedral.

At the age of 26, Cornelius Meffert is "STERN" magazine's youngest photoreporter. After serving his apprenticeship in his father's studio he attended the College of Photography in Hamburg. Thereafter he worked as a publicity photographer and for three years did photoreporting on a wide range of subjects for various German magazines. Since 1964 he has been a member of the team of "STERN" magazine and devotes himself primarily to subjects involving social criticism.

THOMAS HÖPKER, GDL: POPE PAUL VI IN BEIRUT

Plate 146
-147

Nikkor F, Nikkor 200 mm, Kodak Tri X

Thomas Höpker was commissioned by "STERN" magazine to accompany Pope Paul VI to the Eucharist Congress in Bombay in December 1964. Since he had been allocated a seat in the Pope's plane, he had the opportunity of photographing the "jet-propelled pilgrim" from a close-up position. This picture was taken during a landing in Beirut, when the Pope was blessing a guard of honour of the Lebanese Army, which had been drawn up with fixed bayonets. Then followed four hot, turbulent, sleepless days in Bombay and a hectic journey back to headquarters where he was able to hand over his pictures just in time.

Thomas Höpker, who was presented to the readers of the German Photographic Annual in its Annual Review 1965, may be considered as one of the most clearly defined of the younger generation of German photojournalists. He worked for the "MÜNCHNER ILLUSTRIERTE" magazine and for "KRISTALL" magazine, before joining the staff of "STERN" magazine. Although he is only 28 he has already seen almost the whole world with his own eyes and has returned home with exciting reports from the virgin forest of Peru, from the USA, East Africa and the Near and Middle East. Reports which aroused particular interest were his pictures of the German doctor Binder in the forests of Peru, the work of Sister Gabriele in the Leper Colony in Addis Abeba, of the children at the wall in Berlin, the racial problem in Israel and Provincial America. In the last year he went to Portugal, where he reported on Fascism, to Malaysia and the partisan war there; he accompanied Pope Paul to India and covered the Royal Wedding in Athens. He is developing a growing interest in political reporting, and tries to interpret day-to-day happenings with a carefully balanced judgement and to place them in the wider framework of world events. Here in his opinion is one of the great opportunities for the illustrated magazines which can only compete with the faster reporting methods of television and the daily press by publishing outstanding photos. "The longer I take photographs", he writes, "the more difficult a job it seems to be. I work longer, harder and with greater concentration on a subject than I did before and I am often depressed because I so rarely get good pictures — one in thousands of exposures."

THOMAS HÖPKER, GDL: APE DANCE IN BALI

Plate 148

Nikkor F, Nikkor 28 mm, Kodak Tri X, evening light

In February 1965 Thomas Höpker flew to Indonesia to do a political report on the country of the three thousand South-Sea Islands and on its president Sukarno. The four days he spent on the paradise-like island of Bali were a real holiday after the strenuous work in Djakarta. This picture shows the famous Ketjak or Ape Dance of the inhabitants of Bali in which all the men in the village take part. The tropical scenery, the smoke of the glowing fire, and the monotonous sing-song tones of the dancers combined to transmit a most impressive experience.

Nikkor F, Nikkor 105 mm, Kodak Tri X

While he was staying in Malaysia, on which the eyes of the world press were concentrated as a result of the attacks of Indonesian partisans, Thomas Höpker spent days moving around with Malaysian and English troops, in helicopters, in motor-boats and on foot — through the jungle, in the swamps of Singapore and on the rivers of North Borneo. This picture was taken in Singapore where he photographed the colourful blends of races and peoples. The Indian fakir is dancing in the courtyard of a Hindu temple and is wearing a large iron frame fastened to his skin by innumerable long needles. He danced till he fell down in a faint.

Nikkor F, Nikkor 105 mm, Kodak Tri X

In Malaysia Höpker also made the acquaintance of the indigenous Dajaks, formerly scalp-hunters, who are nowadays very hospitable people. He spent several nights on the hard floors of their dwellings. They live in "long houses", huge buildings on piles in which there is room for up to forty families. The boys of one of the Iban tribes are standing on a narrow climbing tree which leads up to the platform of the village square, which is also built on piles. Under this platform pigs and hens live amid the filth.

Leica M 2, Super Angulon f/3.4/21 mm, Kodak Tri X

His travels in Indonesia also took Höpker to the North of Sumatra. The Batal tribes who live there have an old civilisation with its own script and very characteristic architecture and carved ornaments. On one of his car trips through the country Höpker photographed the village headman in front of his house, richly decorated with paint and carvings.

Exakta, Flektogon f/4/250 mm, Kodak Tri X, ap. 5.6, 1/25 sec.

Before she began to take the picture the photographer arranged the setting with great care, so that the model could move about as she liked and the picture could also be taken without further ado. The macabre setting and the naturalness of the girl give this picture its peculiar attraction.

Marina Raith studied at the Bavarian State College of Photography and thereafter at the College of Arts and Crafts in Kassel. At present she is working in Paris as assistant to a well-known fashion photographer. In addition she is a free-lance contributor to a number of magazines. In May 1965 she was awarded one of the first prizes in the Federal Youth Photography Competition. In the summer of 1965 an exhibition of her pictures was held in the Paris "Galerie des Jeunes".

Leica M 2, Summicron f/2/50 mm, Kodak Tri X, ap. 11, 1/250 sec.

In the course of his daily work Jochen Distler takes fashion photos for catalogues, and therefore he finds it all the more attractive in his spare time to take photos according to his own ideas. While on a skiing tour in Central Franconia he saw the bare hopgardens in the snow — an unusual background for an original fashion photo. With the help of his model, a baroque mirror and a stuffed raven he took this series of pictures, which is intended to be a skit on the sweet misses of the fashion journals whom we see in the heart of the city playing with doves.

Jochen Distler served his apprenticeship as an industrial photographer, spent a short period working in a printing block establishment, hitch-hiked through Europe for several months, and spent two months in Paris before he joined the photostudio of Maul & Co. (Printers) after completing his military service. Together with a colleague he spent five weeks travelling in Turkey. Some of the photos he took there were exhibited in the 1963 Exhibition "Reflexes" with the Group "Expression".

WALTER E. LAUTENBACHER: ON THE COAST OF SENEGAL

Plate 154
–155

Rolleiflex, Zeiss Sonnar 135 mm, Perutz 40 ASA, ap. 8, 1/125 sec., red filter

Lautenbacher was taking fashion photos in Cambarene on the coast of Senegal for "CONSTANZE" fashion magazine. During a break from his work he was looking down from the heights on to the beach and saw the opportunity to get a good pictorial composition. The graphic effect is intensified by the use of a red filter which reduces the tone values.

WALTER E. LAUTENBACHER: BEACH FASHION IN SARDINIA

Plate 156

Rolleiflex, Zeiss Sonnar 135 mm, Kodak Tri X, ap. 8, 1/500 sec.

Walter E. Lautenbacher had been commissioned by the firm of Bleyle in Stuttgart to photograph the beach fashions for the coming season on the coast of Sardinia. While searching for new ideas for his pictures he found this long protruding branch on which he photographed his mannequin Carla Marlier as a "tree lizard". This picture was taken in cooperation with the publicity manager of the House of Bleyle, Leo W. Ernst, and was used for a series of advertisements in the French fashion magazine "VOGUE".

WALTER VOGEL: GREYHOUND RACING

Plate 157

Asahi Pentax, Isco Westenar 180 mm, Ilford HP 3

This picture was part of a photoreport on greyhound racing in Düsseldorf.

Walter Vogel is preparing to sit for his final examination with Professor Steinert. He photographs reports and industrial advertising and took a series of pictures on self-chosen themes – the circus and the city of Genoa. In the World Press Photo Competition one of his pictures was awarded the prize for the "Press Photo of Great Artistic Value". In the CIBA-ILFORD photo competition he won the first prize in the "Sports Section".

WALTER VOGEL: LION TAMING

Plate 158
–159

Hasselblad, Zeiss Sonnar 150 mm, Ilford HP 5

Walter Vogel spent a long time with Sarrasani's Circus working on his self-appointed subject "The Circus". Thanks to the friendly co-operation of the tamer, Dieter Farrel, he succeeded in photographing the lion jumping through the loop on several evenings, with the result that he obtained a complete series of pictures.

WALTER VOGEL: DOVE HANDLING

Plate 160

Hasselblad, Zeiss Sonnar 150 mm, Ilford HP 3

The director of the Spanish National Circus had given Walter Vogel permission to take photographs during performances for his series of pictures on "The Circus". After a number of fruitless attempts he finally succeeded in getting this picture of dove handling by Señora Elena Ben Salem – one of his most graceful photos.

Cover Picture:

CHARLOTTE MARCH: "UNDER WATER" BATHING FASHION

Tele-Rolleiflex, Zeiss Sonnar f/4/135 mm, High-Speed Kodachrome, ap. 5.6, 1/60 sec.

In the studio Charlotte March was photographing the new bathing fashions for "Praline" magazine and was allowed every freedom in doing so. She arranged with the Berlin mannequin Karin Brandl to take "motion" shots in the diffuse light of the studio, and took her picture through a sea-green transparent film. This improvisation proved to be extraordinarily effective, and found great favour with the publishers.

HADO PRÜTZMANN: PORTRAIT OF JEAN ANOUILH (see Plate 84)

WALTER VOGEL: LION TAMING (see Plate 159)

THOMAS HÖPKER, GDL: IBAN CHILDREN IN NORTH BORNEO (see Plate 150)

FRANZ LAZI JUN., GDL: COLOUR STUDY (see Plate 17)

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Anschriften der Autoren

Addresses of the Authors

Blume, Jochen

2 HAMBURG 22

Overbeckstraße 14

Telefon (04 11) 23 65 83

Bild 44/45, 46, 47

Bokelberg, Werner

2 HAMBURG 13

Alsterchaussee 15

Telefon (04 11) 45 22 46

Bild 98, 99, 100, 101, 135

Baumann, Erich

714 LUDWIGSBURG

Marderweg 8

Telefon (071 41) 8 90 12

Bild 26/27, 102/103, 104 a + b

Brösel, Bert

59 SIEGEN

Fürst-Moritz-Straße 16

Telefon (02 71) 2 46 52

Bild 28

Berr, Ernst

8 MÜNCHEN 23

Rümannstraße 59

Telefon (08 11) 36 37 91

Bild 66/67

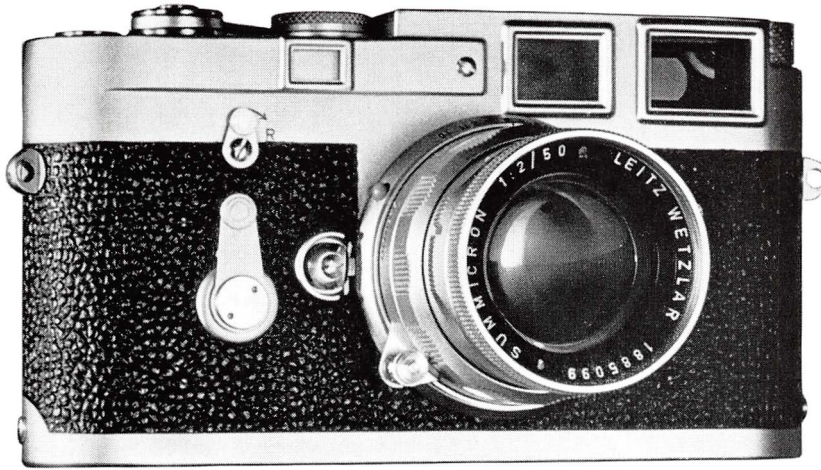
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1 BERLIN-DAHLEM

Im Dol 5 A

Telefon (03 11) 76 34 51

Bild 122

Distler, Jochen

85 NÜRNBERG - Reichelsdorfer Keller

Am Weißensee 13

Telefon (09 11) 46 00 01 / App. 364

Bild 153

Friedel, Michael

8 MÜNCHEN 23

Belgradstraße 66 b

Telefon (08 11) 34 21 15

Engler, Michael

23 KIEL

Samwerstraße 11

Telefon (04 31) 5 29 35

Bild 57, 58, 59

2 HAMBURG 13

Feldbrunnenstraße 20

Telefon (04 11) 44 41 56

Bild 126/127, 128/129

Fischbeck, Frank

8 MÜNCHEN 23

Rümannstraße 57

Telefon (08 11) 33 75 69

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Culinstraße 22
Telefon (04 11) 6 51 41 74

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Haas, Willy

2 HAMBURG 36
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Heinemann, Jürgen, GDL

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Telefon (0 21 41) 77 14 88

Bild 50/51, 52, 53, 54/55

Håkansson, Sven Olov

6 FRANKFURT/Main
Ziegenhainer Straße 42
Telefon (06 11) 51 14 35

Bild 40, 41

Höpker, Thomas, GDL

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Telefon (04 11) 46 23 45

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Heggemann, Dieter

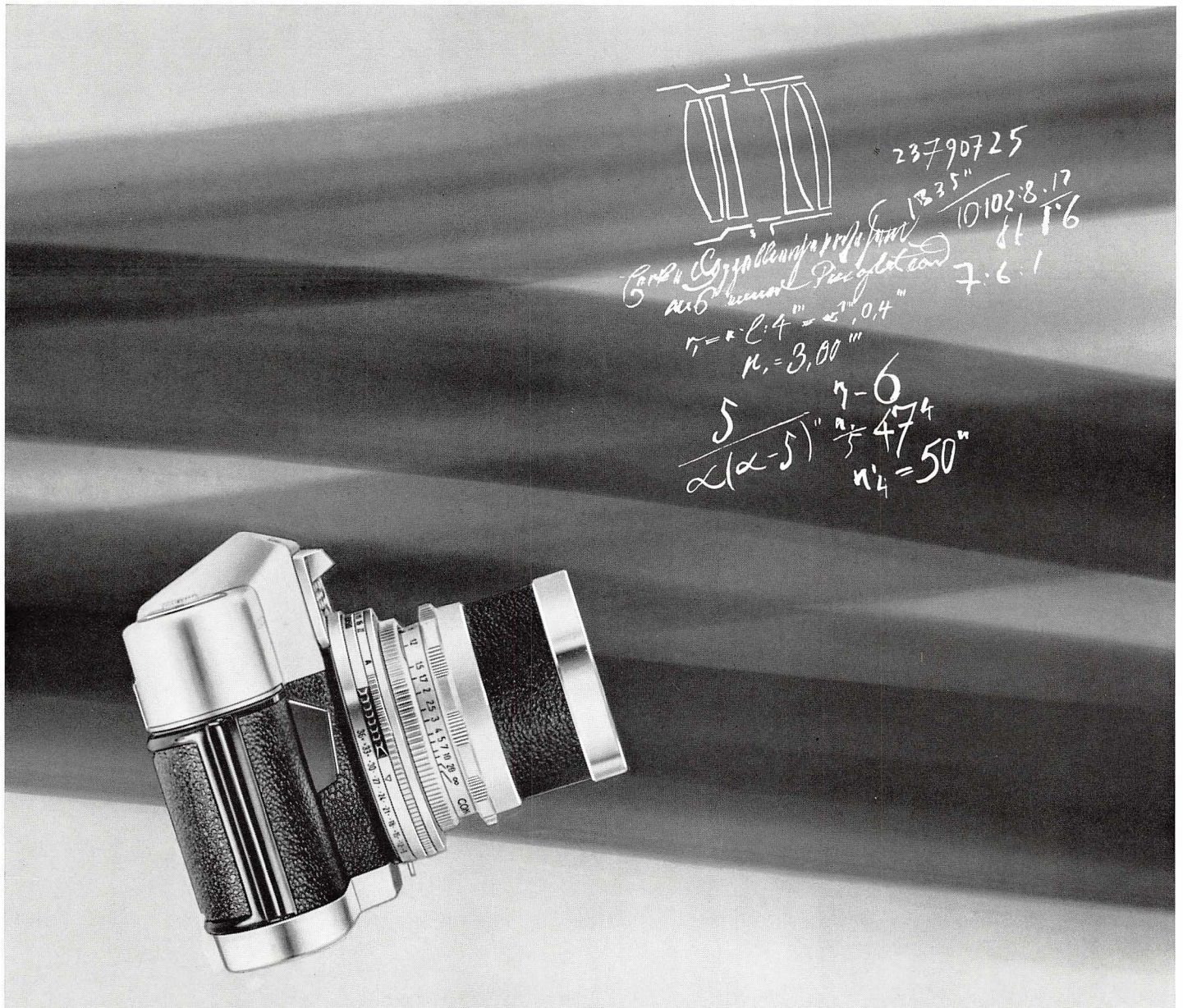
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Bahrenfelder Straße 92

Telefon (04 11) 38 93 17 + 38 79 52

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Lazi, Franz jun., GDL

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Telefon (07 11) 24 02 09

Bild 17

Kempe, Fritz, GDL

2 HAMBURG 22

Eilbecker Weg 65 a

Telefon (04 11) 20 83 19

Bild 96

Lebeck, Robert, GDL

2 HAMBURG 13

Heimhuder Straße 60

Telefon (04 11) 44 43 28

Bild 105, 106/107, 108/109, 110, 111, 112, 113

Kunz, Wolfgang

207 AHRENSBURG

Ahrensfelder Weg 4

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Mack, Ulrich

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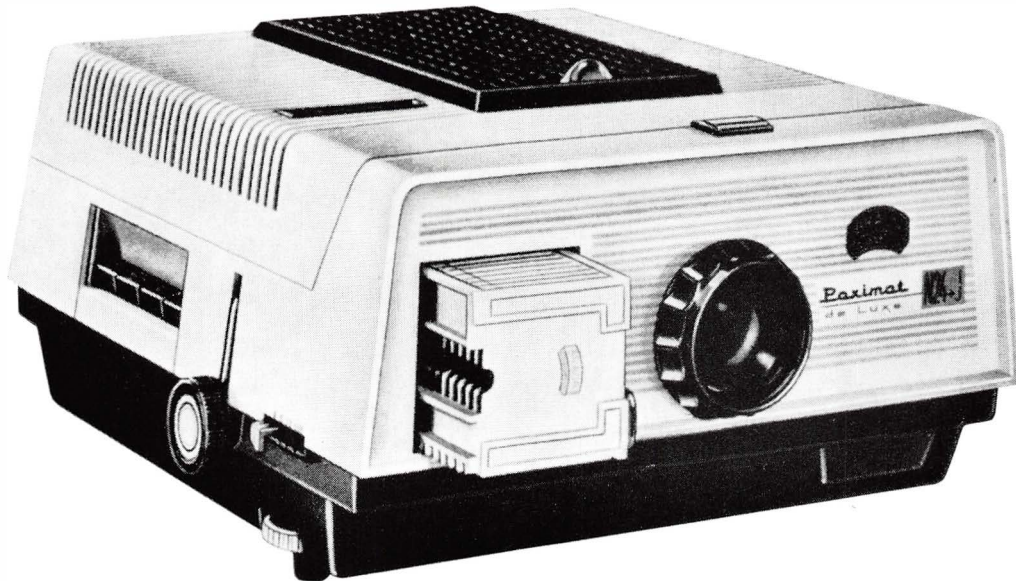
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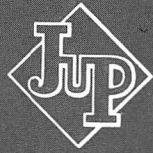
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March, Charlotte

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Atelier:

2 HAMBURG 39

Sierichstraße 40 b

Umschlag, Bild 136

Meffert, Cornelius

2 HAMBURG 39

Possmoorweg 44

Telefon (04 11) 27 49 90

Bild 145

Meyer-Veden, Hans, GDL

2 HAMBURG 22

Barmbecker Markt 8

Bild 68

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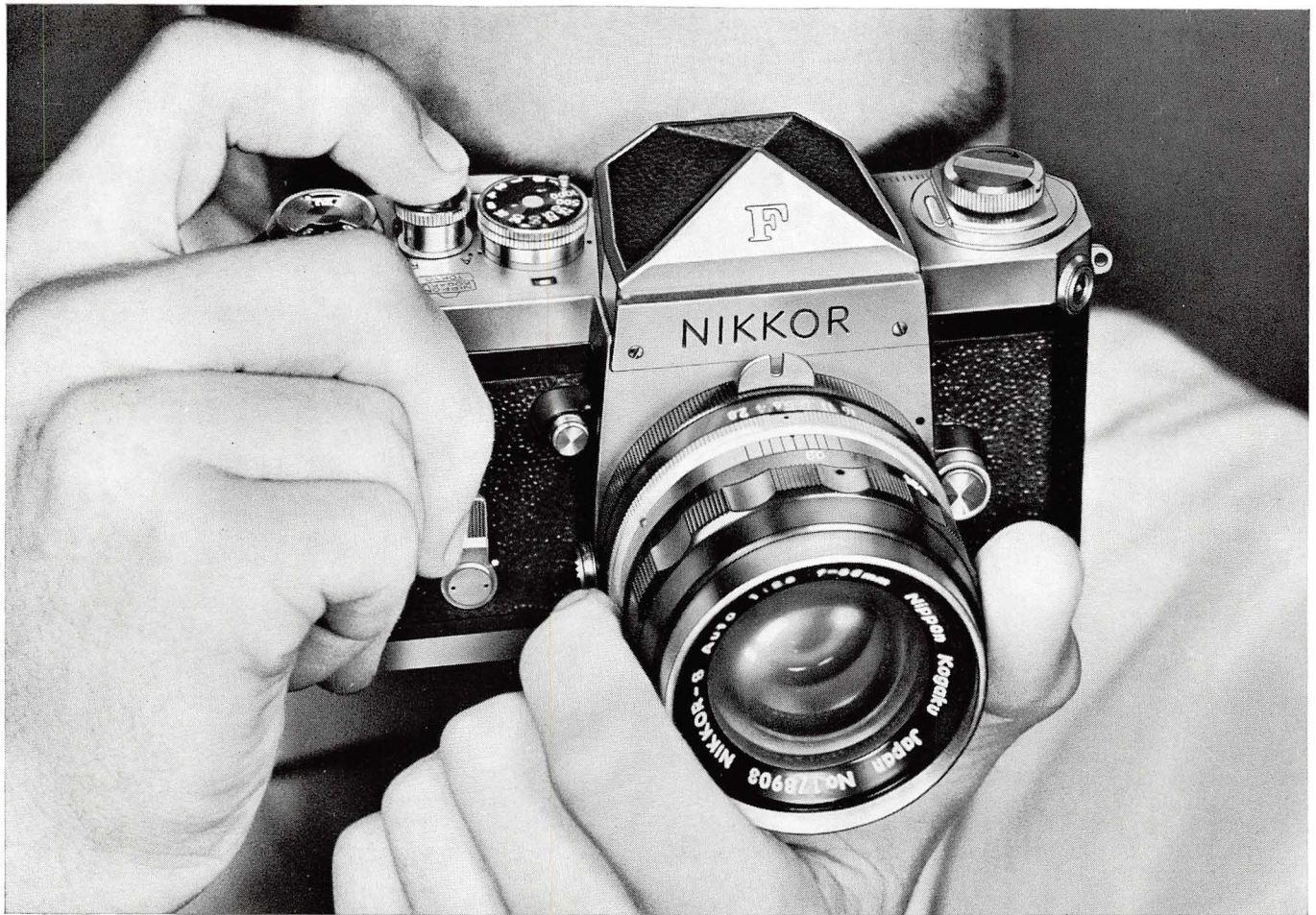
Bild 60, 61, 62, 63, 64, 65

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Nikkor F

die Spiegelreflex-Kamera der großen Fotografen

Fotofreuden ohne Grenzen und Probleme, das sind Vorteile, die nur eine echte Systemkamera bieten kann. Deshalb wählen Berufsfotografen, Bildreporter und viele anspruchsvolle Amateure die Nikkor F, eine der vielseitigsten und leistungsfähigsten einäugigen 35 mm Spiegelreflexkameras, die es heute überhaupt gibt.

Verschiedene rasch auswechselbare Sucher, Dachkant-Prismen-, Lichtschacht-, sowie der neue Photomic T Meß-Sucher (Prismensucher mit zwei eingebauten CdS-Zellen, jede mit einer separaten Meßoptik versehen, erfassen den ganzen Mattscheibenbereich und verhindern so jede mögliche Fehlmessung), erlauben in Verbindung mit den 14 zur Wahl stehenden Mattscheiben eine individuelle Anpassung der Kamera an jedes Aufnahmeproblem.

Ein vielseitiges Sonderzubehör (u. a. eine drahtlose Fernbedienung, bestehend aus einem Sender und einem Empfänger, mit einer Reichweite bis zu 300 m; sekundenschnell auswechselbare Kamera-Rückwände mit eingebauten Elektromotoren, welche Einzel- oder Serien-Aufnahmen mit einer Geschwindigkeit bis zu vier Bildern pro Sekunde ermöglichen), erschließt mit der wohl abgewogenen Auswahl von 34 NIKKOR-Wechselobjektiven, mit Brennweiten von 8 bis 1200 mm (umfassend Normal-, Tele-, Weitwinkel-, Zoom- und verschiedene Spezialobjektive, mit automatischer Springblende auch in den extremen Brennweiten) alle Bereiche der privaten, beruflichen und wissenschaftlichen Fotografie.

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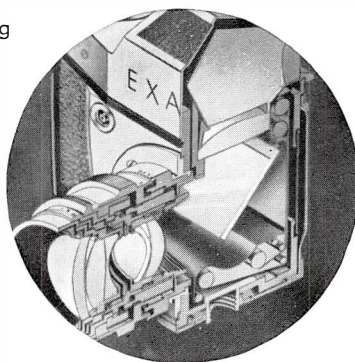
Telefon Sa.-Nr. 29 30 54
Zeil 44 6000 Frankfurt/M.

Der Punkt aufs i:

EXA IIb

mit Rückkehrspiegel

Sofort nach jeder Belichtung kehrt der Spiegel automatisch in die 45°-Lage zurück, und das Reflexbild ist wieder sichtbar.



Weitere Ausstattungsmerkmale: Eingebauter Prismensucher (entweder mit Mattlupe oder mit Schnittbildentfernungsmesser in der bildaufhellenden Fresnellinse), Wechselobjektive mit vollautomatischer Blende, Spezialobjektive vom



Superweitwinkel mit 20 mm bis zum Spiegelobjektiv mit 1000 mm Brennweite (von 20 mm bis 180 mm mit vollautomatischer Blende), Schlitzverschluß für Belichtungszeiten von $1/2$ bis $1/250$ s sowie B- und T-Einstellung, Schnellaufzug, Rückspul- kurbel und Universal- blitzanschluß mit Symboleinstellung.

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Bild 70/71, 72, 73, 74

Pabel, Hilmar, GDL

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Bild 76, 77, 78, 79, 80, 81

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Schmidt, Anita

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Bild 75

Schumacher, Karro

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Bild 18, 19, 20, 21

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Bild 118/119, 120, 121

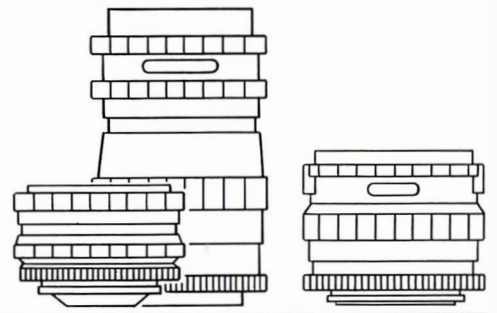


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das bedeutet Verwendbarkeit an einer Vielzahl von Spiegelreflexkameras der Formate 24x36 und 60x60 mm. Beides sind Vorzüge, die bei einem Teleobjektiv, das bestimmten Spezialaufgaben zu dienen hat, gar nicht hoch genug eingeschätzt werden können. Gegenüber der Normalbrennweite ist die Abbildungsvergrößerung für 24x36 mm 10fach und für 60x60 mm 6,25fach.

Extrem weit entfernte Objekte, u. a. Tiere in freier Wildbahn, werden mit großem Abbildungsmaßstab wiedergegeben, ohne daß die technischen Mängel einer späteren Ausschnittsvergrößerung in Kauf genommen werden müssen.

Wie alle Meyer-Objektive wird auch das neue Orestegor 5,6/500 in Auflösung, Kontrast und Farbwiedergabe den hohen Ansprüchen verwöhnter Fotografen voll und ganz gerecht.

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Bild 90



Am meisten reizen jene Motive, deren Lichtverhältnisse vom normalen „Alltag“ abweichen, die „ungewöhnlich“ sind. In solchen Fällen aber bedeutet eine Abweichung von der richtigen Belichtungszeit bereits Farbverfälschung. Die genaue Ermittlung der richtigen Belichtungszeit erfordert einen guten Belichtungsmesser.

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Bild 69


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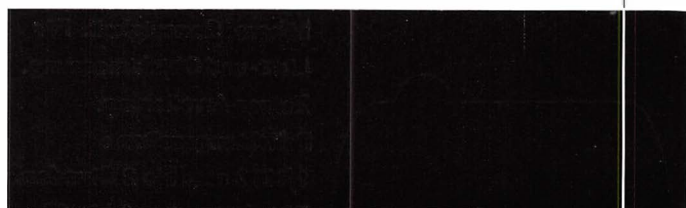
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Bild 49

Vollmer, Werner F.

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Spiegelreflex-Systemkamera

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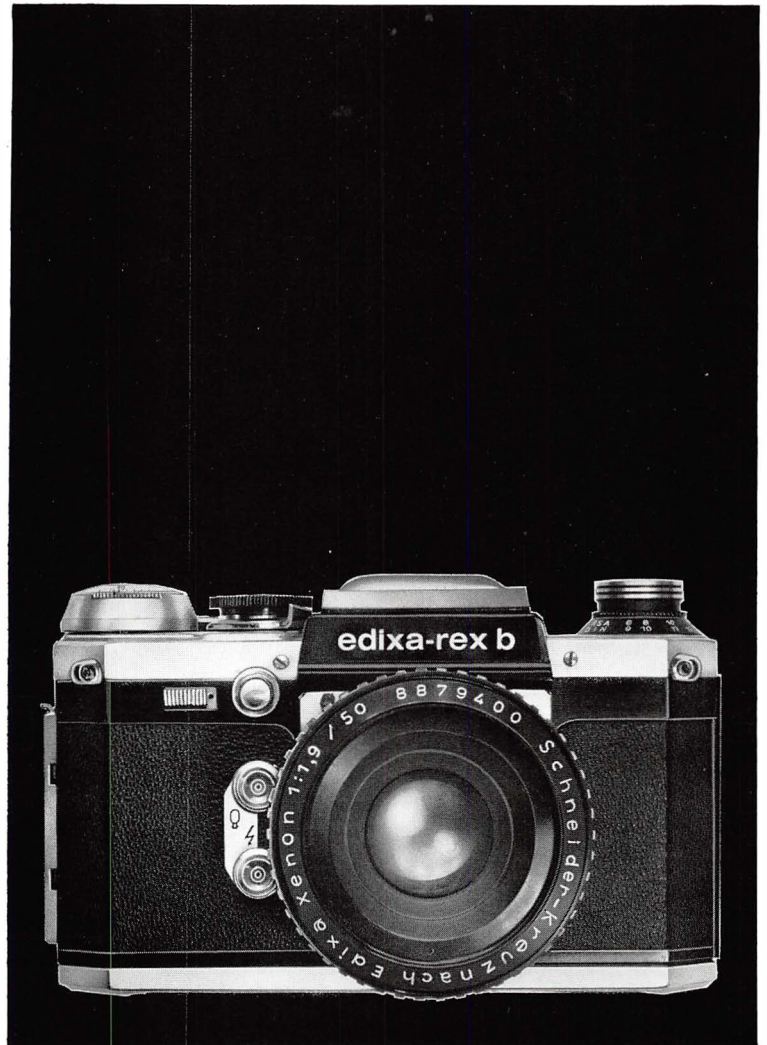
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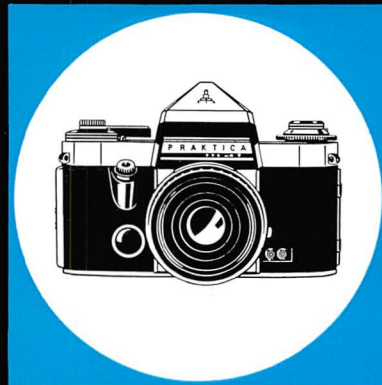


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Spiegelreflexkamera 24x36

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